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ABSTRACT

In order to provide 11th and 12th grade English students (in both standard and academic classes) with a more stimulating set of course offerings, a program was developed which incorporates one required course, communication skills, to be taken during the first school quarter and three elective courses to be taken during the remainder of the school year. This course guide includes brief descriptions of the 36 proposed course offerings; a chart of the results of the student inventory of English alternatives; descriptions of each of the 21 courses offered during the 1974-75 school year; outlines for the communication skills courses; and outlines--including a description, objectives, suggested activities, lists of resources and materials, and strategies for evaluation--for each of the alternative courses. (JM)

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ALTERNATIVES ENGLISH PROGRAM

FOR

ELEVENTH AND TWELFTH GRADE ENGLISH
HIGHLAND SPRINGS HIGH SCHOOL
HENRICO COUNTY, VIRGINIA

Henrico County Schools

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Coordinator of High School English
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Thomas E. Coleman, Director of Secondary Education
Victor W. Kreiter, Principal (1973-74)
William C. Bosher, Principal (1974-75)

Summer 1974

CS 801 891

TABLE OF CONTENTS

Introduction	i - ii
English Alternatives: Teachers' Interest Questionnaire	1
Form Used for Tentative Course Planning	2
Letter of Explanation to Students and Parents	3
Inventory of Proposed Course Offerings	4 - 10
Students' Choice Forms	11
Results of Students' Interest in Course Offerings Determined from Inventory	12 - 13
Descriptions of Course Offerings for the 1974-75 Session	14 - 19
Communication Skills (Required Course) Standard-Group C	20 - 24
Communication Skills (Required Course) Academic-Group B	25 - 33
Composition Focus	34
The American Way of Death	35 - 40
Cry for the Children	41 - 44
Drama from the Greeks to the Absurdists	45 - 47
Individualized Writing	48 - 50
Life in America--The Modern American Novel	51 - 54
Man and the Supernatural	55 - 59
The Modern Short Story	60 - 64
The Poetry of Rock Music	65 - 67
The Research Paper	68 - 70
Romantic Love	71 - 75
Search for Identity	76 - 80
Search for Personal Values	81 - 85

TABLE OF CONTENTS

Shakespeare: A Man for All Seasons	86 - 89
Stories of the Bible in Drama	90 - 92
War and Morality	93 - 96
What If?--Science Fiction	97 - 99
What's So Funny?	100 - 103
Speed Reading	104 - 105
Suggested Approach to Individualized Reading and Independent Study	106

INTRODUCTION

The alternatives program in English at Highland Springs High School was conceived as a result of a growing awareness by students, teachers, and administrators that the traditionally structured curriculum was neither meeting the needs of the majority of the students nor motivating them to achieve their potentials. A study of alternatives curricula in operation in other schools in our county, in the state, and in the nation indicated that such an approach might provide the variety that would meet the recognized needs of students both in content and motivation, while at the same time would provide the flexibility needed to take advantage of teachers' special interests and talents.

In February 1974 a survey of the teachers in the department revealed favor for change from the traditional to the alternatives approach, limited for the first year to the eleventh- and twelfth-grade levels. The nine teachers who would be able to attend a two-week summer workshop to develop the new curriculum were the ones assigned to teach in the program for the 1974-75 session. It was decided to offer three quarters of alternatives to be preceded by a required quarter in a skills-oriented communications course, designed on two levels: one for standard English (11C and 12C) and one for academic English (11B and 12B). Thirty-six proposed alternatives courses were initially described.

In May these descriptions were given to tenth- and eleventh-grade students with instructions to choose five courses of interest to them, with the privilege of suggesting themes for other courses. No difficulty or ability designations were made in the descriptions given to the students except to indicate those strongly recommended for the college-bound. With three exceptions, it was agreed that the top fifteen courses selected by the students would be developed for the 1974-75 course offerings. Two drama courses, which ranked low, were included to give more variety; and the substitution of <u>War and Morality</u> for <u>Justice or Injustice</u> was made because of the availability of materials. The only teacher whose courses did not "make" agreed to develop two courses originally proposed by others.

During the two-week summer workshop the alternatives committee planned the two communications courses and developed the seventeen alternatives. In addition, a limited-enrollment course in Speed Reading for each of four quarters was developed by the teacher in charge of the Reading-Learning Center. Also, plans were made to provide a limited number of students with the opportunity to elect a course in traditional twelfth-grade English for the last three quarters.

According to the plan of the committee, students will be assigned by computer to a class period of standard or academic English and to an anchor teacher, who will act as an advisor throughout the year. They will stay with the anchor teacher for the first quarter's course entitled Communications Skills. At the end of the first six-weeks, each student will make his choice of an alternatives course for the second quarter from those offered during the English class period to which he was originally assigned. A like selection will be made during the second and third quarters, respectively. The final grade, which determines pass or fail, will be an average of the four quarters.

For the 1975-76 session, it is planned that a twelfth-grade student will elect alternatives for each of the four quarters (instead of three) unless he did not satisfactorily complete the communications course required during the 1974-75 session, in which case he will repeat this course upon recommendation of the anchor teacher.

There are two exceptions to the required course in communications skills:

(1) A student who scores very high on the teacher-made diagnostic test to be administered the first week of school will be given the opportunity to select guided independent study as an alternative during the first quarter.

(2) A student who is scheduled into both eleventh- and twelfth-grade English, either because he is repeating eleventh-grade English or because he is accelerating toward early graduation, will be given the opportunity to select guided individualized reading during the first quarter.

Our aim in designing the alternatives program is based on the rationale that the school is responsible for motivating students to become better prepared in both oral and written expression in order to meet the demands of employers on those students who go directly into the work-a-day world, and of colleges and universities on those who plan to pursue higher education. Also, we believe that the alternatives program may prove to be a means of changing students' attitudes toward the study of language, composition, and literature through the use of creative learning situations and instructional materials appropriate to their needs, interests, abilities, and educational goals.

The Committee

ENGLISH ALTERNATIVES
TEACHERS' INTEREST QUESTIONNAIRE
HIGHLAND SPRINGS HIGH SCHOOL
February 14, 1974

1. Would you like to change the English curriculum to an alternatives (elective) program of instruction?
   Yes_____ No_____

2. Should such a program, for the first year (1974-75), be developed for:
   grades 11 and 12 only?____ grade 12 only?____
   grades 9 and 10 only?____ grade 10 only?____
   grade 11 only? ____ grade 9-12? ____

3. An alternatives (elective) program will undoubtedly necessitate changes in teachers' grade level assignments. Are you willing to work at whatever level you are assigned?
   Yes_____ No_____

4. The success of the reading program indicates that any change in the English curriculum should be coordinated with this program. Considering your responsibility for reading as an integral part of the English discipline, do you feel that the coordination of the two programs will be beneficial to students?
   Yes_____ No_____

5. If a program of alternatives is implemented, will you be willing to give of your own time from February through May to help in developing this program?
   Yes_____ No_____

6. Will you be free during the weeks of June 17 through June 28 to serve on the curriculum committee responsible for a plan of organization, the examination and order of resource materials, and other work necessary to complete the alternatives program to the stage that it can begin September 1974? (The rate of pay will be $5.00 an hour for a six-hour day).
   Yes_____ No_____ Undecided_____

7. If your answer to #1 is yes, what needs of students do you believe would be better satisfied? (Please use back of paper if more space is required).

8. If your answer to #1 is no, what curriculum changes would you suggest to improve the English program to provide for students' needs in: (Please use back of page if more space is required).
   communications?_____

   enjoying literature?_____

   other?_____

Your name:_____

Grade Level(s) presently assigned:_____

TENTATIVE COURSE PLAN
ENGLISH ALTERNATIVES PROGRAM

Name of Course:_____

Difficulty Level: ____Academic (Group B); ____Regular (Group C); ____Both

Brief catalogue-type description of course:_____

_____

_____

_____

_____

Justification for inclusion in the program:_____

_____

_____

_____

General objectives:_____

_____

_____

_____

_____

Chief emphases:_____

_____

_____

Proposed texts and materials:_____

_____

Stragegies for teaching and evaluation. (composition, oral work, testing, etc.)_____

_____

_____

_____

TO: Students Scheduled for Grades 11 and 12 for the Session 1974-75, and Their Parents

FROM: Mr. Victor W. Kreiter, Principal, Highland Springs High School
Mrs. Dorothy Ogden Keener, Coordinator of High School English
Mrs. Marian M. Sorrell, English Department Chairman

SUBJECT: Alternatives Program for English 11 and English 12, 1974-75

DATE: May 1974

With the aim of improving instruction and of making English more meaningful to each student, the English Department at Highland Springs High School has planned an alternatives program for the eleventh and twelfth grades for next year. In these grades English will be taught in four nine-week quarters. The first quarter, which will be required of each student, will be skills oriented. Grammar fundamentals and the communications skills of reading, writing, listening, and speaking will be emphasized. Any student who fails to meet the minimum standards for this required skills course will be expected to repeat it during the second quarter. (Note: A student who demonstrates a high degree of proficiency in these skills on a teacher-made diagnostic test may be excused from this first quarter's course to do independent study).

For the remaining three quarters, any student who has satisfactorily completed the required skills quarter will elect courses from the literature-based alternatives offered during his English period. Composition will be included in all courses throughout the year, providing a continuing reinforcement of the skills presented during the first nine weeks. Each alternatives course will also include required and supplementary reading relating to the theme of the course, and, in addition, individualized instruction in grammar and usage to meet each student's needs.

The final grade for the year will be an average of the grades earned for each of the four quarters.

In order to assist us in planning for next year, you will be asked to read carefully the descriptions of courses and to select five which you would be interested in taking. The courses for which there is the most interest indicated will be developed and will become the offerings for next year.

INVENTORY OF PROPOSED COURSE OFFERINGS
GRADES 11 and 12

#1 THE ADOLESCENT IN HIS LITERATURE

This course will, through the study of pertinent fictional and non-fictional works, enable the student to cope more adequately with the problems common to all adolescents and to understand himself more clearly through the study of his peers. Students will keep journals, participate in panel discussions, report on and analyze reading. Catcher in the Rye, A Separate Peace, Down These Mean Streets are some of the works to be included.

#2 JUSTICE OF INJUSTICE?

The student will investigate famous instances in American civil and criminal proceedings, such as the trial of Julius and Ethel Rosenberg, in which the delivered verdict could be debated as just or unjust. Students will attempt to decide whether justice is or is not blind.

#3 POLITICS IN TWENTIETH CENTURY AMERICAN LITERATURE

This course will acquaint the student with a view of the American political structure as presented by authors and political figures of the 20th Century. Also, figures in our political heritage such as Thomas Paine, Thomas Jefferson, and Patrick Henry will be included. Students will read novels, speeches, and political commentaries. Some outside parallel reading will be required.

#4 THE AMERICAN WAY OF DEATH

Death is an experience that everyone must anticipate; writers realize this and frequently include characters' reactions to death in their works or, in some cases, make it the sole theme of their works. This course will be designed to allow students to discuss how literary figures deal with this natural happening. The role of the martyr will also be explored through selections from American literature to show that some people do die for causes and for reasons, and happily so.

#5 THE POLITICAL NOVEL

Political intrigue is the theme of many novels of the bookstands today. As people become more politically aware, their interest is reflected in their leisure reading. While the course will concentrate on American writers' views of the political world, natural parallels will be drawn to the actual world of government. By studying mistakes and/or alternatives to mistakes, the student should become aware that people who care can make politics honorable and that all politicians are not devious.

#6 MAN AND THE SUPERNATURAL

In many popular short stories, novels, and movies, characters are affected by a force they cannot see and often cannot describe. Some people call this force possession by evil powers, while others recognize it as a subconscious force within the character. Whatever the force or its source, it has made its mark on literature, from the witches in Macbeth to the witches' coven in Rosemary's Baby.

* #7 ROMANCE AND REVOLUTION (18th and 19th Century Romantic Poetry)

Man often seeks peace and comfort in nature. The writers of the 19th Century rejected the materialism of the world and through their poetry presented a romantic vision of the world. They rebelled against a mechanical society and found a new awareness in the beauty of nature. The trends in society were reflected in the works of men such as Wordsworth, Shelley, Keats, and Byron, who protested the "too much too soon" philosophy of their environment. This course is relevant to today's world. Although the emphasis will be on British authors, American Romantics such as Emerson and Thoreau will also be included.

* #8 SHAKESPEARE: THE HISTORY PLAYS--KINGSHIP AND LEADERSHIP

Does a good king have to be a good leader? Go back to the past glories of English monarchies through Shakespeare. This course will include, in addition to the reading of 3 of Shakespeare's history plays, research on English kings.

#9 EXPLORING THROUGH SATIRE

Satire is a clever and amusing form of writing used to cut down the faults of man, his society, and its institutions. Writers past and present have realized the best way to correct mankind is to expose his follies through comedy and to laugh him out of his mistakes and weaknesses. We shall discover these devices as we travel with Gulliver to the lands of Giants and Little People; as we visit a farm dominated and ruled by animals; and as we search the daily newspapers and magazines for satirical comments on life today.

#10 THE PRICE OF INDIVIDUALISM

What is the price of individualism? Is it simply being different, or does it involve more than that? This question, which has confronted man throughout history, can be explored through works of literature which reveal the author's philosophy of life. In The Night Thoreau Spent in Jail you will examine society's demands upon a person who refused to pay a poll tax. You may also identify with young Holden in his search for people who have the integrity and courage to be themselves in The Catcher in the Rye. Through the study of these and other works such as Anthem and Jonathan Livingston Seagull you will be able to search the realm of non-conformity and evaluate your own ideas and personal code.

#11 LIFE IN AMERICA--THE MODERN AMERICAN NOVEL

The modern American novel is the story of the migrant worker and the business man; the insane and the scientist; the preacher and the politician; and the farmer and the office worker, all loving, hating, fighting, and building and living. Thus this course will explore living in America through the eyes of characters and the voices of authors from every level of life. Novels studied will come from both required and optional lists. Students will read for comparison or contrast two pairs of novels and write two essays. Additional credit will be given for additional reading, evaluated by oral interviews.

#12 WORD SKILLS

You are how you say it. Of over 500,000 words in use in our language, most people know and use only a fraction, and the more command and skill a person has with words, the more ease and skill he will find in any situation. Reading is largely knowing and recognizing words and their meanings. Learning to recognize words, their meanings, and their overtones is easy--if it becomes a habit. This course will give you that habit.

#13 WHAT IF?--SCIENCE FICTION

In this course students will choose and read, from a large list, short stories and novels on the various futures that writers of the present and past have predicted, plus a non-fiction book on science fiction. The course will explore how past predictions have matched the society we live in today and in addition explore the futures we may live in. Science fiction writes of how mankind will live with the science, invention, and morals of 20, 50, and 100 years from now. This course will cover much of the best writing on these subjects.

#14 PROPAGANDA--THE NOT SO FRIENDLY ART OF PERSUASION

Why do you buy what you do, believe what you do, or say what you say? You do all these things because you have been influenced by language and the techniques used to phrase language. Politicians, advertisers, bosses, parents, your friends, everyone you meet tries to influence you with words. A study of propaganda will reveal to you the techniques, schemes, and appeals people use and enable you to understand and recognize these things when they appear. The student will evaluate current advertisements and political literature, both oral and written, and demonstrate his ability to apply the techniques learned.

#15 THE BIBLE IN LITERATURE

The writers who have drawn material from Biblical themes and passages will be analyzed. The role of the Bible will be examined through readings and examined in light of recent events through discussion, projects, and research work from many ages through which man has displayed his Biblical heritage. The frequent Biblical allusions encountered in literature will be explored and interpreted.

* #16 INDIVIDUALIZED WRITING I, II, III

This course provides any student with individual instruction and help in the major areas of writing. The first section deals with narration, description, exposition, paragraphs, and the use of reference books--the basics of writing. The second section is for the student who looks forward to college, a career in business, or who wants to improve on the basic writing skills. The third section is mostly creative in nature and covers characture sketches, short stories, poetry, and writing in an area of the student's own choice. Each level of the course covers 9 weeks and may be taken at any time during the 11th or 12th grades. The student may take 1, 2, or all 3 courses. The 1st and 2nd sections of the course may be taken for English credit, while the 3rd section may be taken for credit for graduation, but not for English credit.

Writing is a basic skill of an educated person. This course will give you individual attention and tutoring in any and all of the weak areas in your writing. Most writing is done in class and is not graded; however, 3 or 4 graded papers will be required in each section.

#17 SEARCH FOR IDENTITY: WHO AM I?

This course will present directly: the importance of looking within oneself, the necessity of personal experience for learning and growth, and the importance of finding the answers for oneself. A Member of the Wedding, Siddhartha, Dropout by Jeanette Eyerly, The Fog Comes on Little Pig Feet by Rosemary Wells are books that may be included as well as West Side Story.

#18 PERSONAL VALUES--WHAT COUNTS?

The theme of a relationship moving through time will be studied in A Lantern in Her Hand and The Jilting of Granny Weatherall as well as the TV script of Brian's Song by William Blinn. Rabbit, Run by Updike might be considered, as may Future Shock by Toffler.

#19 NO MAN IS AN ISLAND

"No man is an island" is a theme commonly found in literature. In this course, we will focus on why man feels isolated, why he tries to alienate himself, and finally why man is compelled to depend on and to help his fellow man. Reading selections are essays, short stories, poems, and plays on the theme of alienations from and dependence on our fellow man. Possible selections are Zindel's Pigman, Conroy's The Water Is Wide, Barrett's Lilies of the Field, and Campanella's It's Good to Be Alive.

#20 ROMANTIC LOVE

Do you think you know true love from a temporary affair? Can love at first sight last? What constitutes a lasting man-woman relationship? These and other questions will be explored through novels, plays, short stories, and poems dealing with the theme of love.

* #21 MAN'S INHUMANITY TO MAN

The exploration of the theme "Man's Inhumanity to Man" as found in poetry, beginning with the Industrial Revolution (the Romantics), through the "lost generation" of poets such as Eliot and Pound, to present-day writers, with particular emphasis on the modern, avant-garde poets such as Burroughs, Ginsberg, Ferlinghetti, Corso, Yevtushenko, Voznesensky, etc.

* #22 SHAKESPEARE: THE MASTER OF TRAGEDY

An examination of Shakespeare as the most universal of playwrights, this course will focus on the great tragedies with in-class analysis of Macbeth and Hamlet and outside reading to include Othello and King Lear. Chief emphasis will be placed on discovering the tragic flaw in each protagonist, the major themes found in the plays, writing critical analyses of the plays, etc.

* #23 THE MODERN SHORT STORY

An analysis of the modern short story as a literary form with a careful look at the interdependence of plot, character, and setting. Symbolism and theme will be slightly examined as well as specific types of world literature, such as humorous, situational, suspenseful, slice-of-life stories.

#24 ENCOUNTER WITH ADVENTURE

Exploring lost worlds, hunting big game, battling the enemy on the high seas, sailing submarines or climbing mountains--each of these is an encounter with adventure. In this course the student can sample each of these and explore any in depth. A series of short stories and magazine articles will start the course and lead to reading in books of the student's choice. (Magazines may include National Geographic, True, Outdoors, Wildlife; books may include Tarzan, the Hornblower series, etc.)

#25 THE BIRTH OF HUMANITY--THE RENAISSANCE

As an introduction to the humanities, the course will stress the great period of enlightenment known as the Renaissance. This course will explore the art, architecture, music, and literature (particularly the drama) as they were born in Italy and came to us through England. Basically, an exploration of the interdependence of these characteristics through recordings, slides, motion pictures, and other audio-visual techniques.

#26 THE POETRY OF ROCK MUSIC

An examination of the lyrics (as poetry) to rock (rhythm and blues, hard, soft, country, and classical rock) music including early giants such as Bob Dylan, the Beatles, Simon and Garfunkel, and later rock lyricists of today's music.

* #27 OLD AND MIDDLE ENGLISH

Come along with us on a pilgrimage and meet fascinating characters with interesting tales to tell. The amorous Wife of Bath and the Scholarly Clerk, among others, will be with us on our journey to the shrine of St. Thomas á Becket. You'll be given a portrait of society in the Middle Ages and discover the beginnings of English literature from the oldest known epic, Beowulf, to the lyrics, riddles, and tales of the Middle English.

* #28 THE RESEARCH PAPER

For the student who plans to enter any college, this course is a must! The course will include the step-by-step writing of a short research paper with the emphases on proper form, proof of a thesis statement, proper crediting of materials, and research methods.

#29 WHAT'S SO FUNNY?

Do you read Mad magazine and newspaper comics? Do you leaf through magazines looking for the cartoons and filler jokes? Do you watch TV comedy shows? And do you laugh? This course, through a look at the many faces of comedy, will help you to understand the ingredients of humor and the significance of the comic tradition. Special emphasis will be given to American humorists such as Thurber and Twain.

#30 AMERICAN FOLKLORE

Casey Jones and Casey at the Bat, The Headless Horseman and the Headless engineer walking the tracks looking for his head, Buffalo Bill and Billy the Kid--these and countless other tales make up our American folklore. This course will look at Indian myths and Black legends, at crafts and folksongs, at superstitions and tall tales. Each student will participate in a folklore project, gathering material either from books or from real life.

#31 WAR AND MORALITY

We have all lived through war of some type, even if only termed "armed conflict." We are all faced with questions of morality in regard to war--e.g.,bravery vs. cowardice, patriotism, loyalty, draft-dodgers, amnesty. Literature considers this issue in such works as The Red Badge of Courage and the present-day Johnny Got His Gun.

#32 CRY FOR THE CHILDREN

All people can identify with the disturbed and/or abused child. In this course students will investigate sources of information about this tragic human condition. (Sandy, Listen to the Silence, etc.) The goal will be to truly understand that "There but for the grace of God, go I."

#33 DRAMA THROUGH HISTORY

The development of drama through history accurately reflects the development of man and his culture and civilizations through time. This course will acquaint the student with an overview of theatrical forms from the Greek tragedy to the modern absurdist play. Plays such as Oedipus, Everyman, Dr. Faustus, The School for Scandal, Hedda Gabler, and Rhinoceros will be included in this course. Group work will be used for parallel readings and comparative papers will be considered in this class geared to the regular or the academic student.

#34 THE BIBLE IN DRAMA

The Bible has been a virtual wonderland of stories for literature. In this course the student will consider plays and their Biblical source materials. While not a religion course, ideas of theology will be openly discussed and considered. The final project will be a group writing of a play based on an Old Testament Bible story.

#35 MUSICAL COMEDY ADAPTIONS

Musical Comedy is an exciting area of literature and drama. In this course the student will study both the source materials for the musical and the finished work to become enlightened on how the artist uses his skill in adaptation. The plays we will use as examples for the three major musical comedy sources for adaptation are: The Apple Tree, (adapted from three short stories: "Diary of Adam and Eve," "Lady and the Tiger," and "Passionella"); Kiss Me Kate (from Shakespeare's Taming of the Shrew); and Man of La Mancha (from the novel Don Quixote).

#36 SHAKESPEARE WAS WITH IT!

Shakespeare's plays have been proven timeless over and over again, but in this course the student will see how his ideas and plots have been used successfully in modern drama. We will be comparing Hamlet with its enlargement Rosecrantz and Guildenstern Are Dead, Macbeth with the absurdist's altering hand in Ionesco's McBett, and finally As You Like It with the musical comedy adaptation Your Own Thing. As a final project, individuals will compare Comedy of Errors with the musical Boys from Syracuse.

INDEPENDENT STUDY: (Not an elective. This is an alternate to the core quarter).

Open to those students who, because of their high scoring on the diagnostic test, desire to pursue learning on their own and in their own way, this course will allow the student, with direction from the faculty advisor, to assume the responsibility for the successful completion of a unit of work in the field of language arts/humanities. Because of the nature of the program, each student will be under contractual agreement as an indication of his seriousness of purpose and self-discipline.

TO: Tenth and Eleventh Grade Students Scheduled for English 11 and 12 for 1974-75 Session

FROM: Highland Springs High School English Department

SUBJECT: Alternatives Program in Eleventh and Twelfth Grade English

DATE: May 1974

Next year you will have the opportunity to choose certain segments of your English class.

Please read the course descriptions on the attached sheets. Choose five of the courses which you think would be most interesting and helpful to you. List these by number and title in the spaces provided below. If you have suggestions for other courses, list them on the bottom of this sheet.

This is only a survey to help us in our planning. You are not committing yourself to any of these course offerings. You should, however, make your choices thoughtfully.

Any course may be elected by any student. However, we suggest that if you are considering attending college, you should make your selections from those courses marked with an asterisk(*).

Student's Name: _____

Present English Teacher: _____

Courses Preferred:	Course Number	Course Title
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____

Suggestions for Other Courses: _____

_____

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RESULTS OF STUDENT INVENTORY OF ENGLISH ALTERNATIVES FOR 1974-75

	Title	Teacher	10-B	10-C	11-B	11-C	Total
#1	The Adolescent in His Literature	Kiniry	4	3	8	5	20
#2	Justice or Injustice?	Kiniry	22	35	10	35	102
#3	Politics in 20th Century Amer. Lit.	Kiniry	1	3	0	4	8
#4	The American Way of Death	Swanson	15	47	8	27	97
#5	The Political Novel	Swanson	1	2	0	2	5
#6	Man and the Supernatural	Swanson	42	104	29	94	269
#7	Romance and Revolution	Hall	20	6	9	15	50
#8	Shakespeare: The History Plays	Corrada	30	4	13	8	55
#9	Exploring Through Satire	Hall	10	7	4	24	45
#10	The Price of Individualism	Hall	10	7	5	21	43
#11	Life in Amer.--The Modern Amer. Novel	Rafferty	31	14	18	16	79
#12	Word Skills	Rafferty	16	15	13	35	79
#13	What If?--Science Fiction	Rafferty	13	31	16	39	99
#14	Propaganda	Rafferty	12	11	8	12	43
#15	The Bible in Literature	Fitzgerald	11	12	9	16	48
#16	Individualized Writing	Rafferty	55	23	22	25	125
#17	Search for Identity	Fitzgerald	13	34	16	32	95
#18	Personal Values	Fitzgerald	13	24	8	36	81
#19	No Man Is an Island	Corrada	0	6	4	18	28
#20	Romantic Love	Corrada	15	47	10	58	130
#21	Man's Inhumanity to Man	Browne	17	4	7	10	38
#22	Shakespeare: The Master of Tragedy	Browne	43	3	33	11	90
#23	The Modern Short Story	Browne	48	21	19	28	116
#24	Encounter with Adventure	Rafferty	13	26	2	33	74
#25	The Birth of Humanity	Browne	5	6	6	10	27
#26	The Poetry of Rock Music	Browne	33	66	29	70	198
#27	Old and Middle English	Hall	15	3	10	12	40
#28	The Research Paper	Corrada	86	14	24	25	149
#29	What's So Funny?	Sorrell	10	88	28	82	208
#30	American Folklore	Sorrell	13	22	10	34	79
#31	War and Morality	Kiniry	12	22	8	24	66
#32	Cry for the Children	Kiniry	26	69	14	78	187
#33	Drama Through History	Smith	15	2	6	3	27
#34	The Bible in Drama	Smith	7	4	4	8	23
#35	Musical Comedy Adaptations	Smith	7	10	4	6	27
#36	Shakespeare Was with It!	Smith	3	3	1	0	7

RESULTS OF STUDENT INVENTORY OF ENGLISH ALTERNATIVES FOR 1974-75

RANKED IN ORDER OF POPULARITY

Rank Order	Course No.	Course Title	Teacher	Total Choices
1	6	Man and the Supernatural	Swanson	269
2	29	What's So Funny?	Sorrell	208
3	26	The Poetry of Rock Music	Browne	198
4	32	Cry for the Children	Kiniry	187
5	28	The Research Paper	Corrada	179
6	20	Romantic Love	Corrada	130
7	16	Individualized Writing	Rafferty	125
8	23	The Modern Short Story	Browne	116
9	2	Justice or Injustice	Kiniry	102
10	13	What If?--Science Fiction	Rafferty	99
11	4	The American Way of Death	Swanson	97
12	17	Search for Identity	Fitzgerald	95
13	22	Shakespeare: The Master of Tragedy	Browne	90
14	18	Personal Values	Fitzgerald	81
15	11	Life in Amer.--The Modern Amer. Novel	Rafferty	79
15	12	Word Skills	Rafferty	79
15	30	American Folklore	Sorrell	79
18	24	Encounter with Adventure	Rafferty	74
19	31	War and Morality	Kiniry	66
20	8	Shakespeare: The History Plays	Corrada	55
21	7	Romance and Revolution	Hall	50
22	15	The Bible in Literature	Fitzgerald	48
23	9	Exploring Through Satire	Hall	45
24	10	The Price of Individualism	Hall	43
24	14	Propaganda	Rafferty	43
26	27	Old and Middle English	Hall	40
27	21	Man's Inhumanity to Man	Browne	38
28	19	No Man Is an Island	Corrada	28
29	25	The Birth of Humanity	Browne	27
29	33	Drama Through History	Smith	27
29	35	Musical Comedy Adaptations	Smith	27
32	34	The Bible in Drama	Smith	23
33	1	The Adolescent in His Literature	Kiniry	20
34	3	Politics in 20th Century Amer. Lit.	Kiniry	8
35	36	Shakespeare Was with It!	Smith	7
36	5	The Political Novel	Swanson	5

DESCRIPTIONS OF COURSE OFFERINGS FOR THE 1974-75 SESSION

Required Courses

COMMUNICATION SKILLS: ACADEMIC - GROUP B

This course will be concerned primarily with improving the student's communication skills. Writing, speaking, listening, and reading will be developed through a variety of learning experiences. Improvement in language skills and in the structure and development of the paragraph will be emphasized and individualized through the use of Learning Activity Packets. A supplemental reading list will be provided from which the student will make selections to meet the requirements for completing the course.

COMMUNICATION SKILLS: STANDARD - GROUP C

This course will be concerned with improving the student's practical application of communication skills. Writing, speaking, listening, reading, information-gathering, and grammar skills will be developed through a variety of learning experiences and classroom activities which will be centered around real work-a-day world situations.

Alternates for Required Courses

INDEPENDENT STUDY

Open to those students who, because of their high scoring on the diagnostic test, desire to pursue learning on their own and in their own way, this course will allow the student, with direction from the faculty advisor, to assume the responsibility for the successful completion of a unit of work in the field of language-arts/humanities. Because of the nature of the program, each student will be under contractual agreement as an indication of his seriousness of purpose and self-discipline.

INDIVIDUALIZED READING

This free-reading program is designed to provide students with the challenging and profitable reading of books, periodicals, and literary selections which appeal to their needs, reading ability, and interest level. A classroom library will be provided; and time to browse, choose, and read will be designated on a daily or periodic basis. Close teacher-student supervision will be maintained.

Alternatives Courses (*= recommended for the college-bound student)

THE AMERICAN WAY OF DEATH

Death is an experience that everyone must deal with during his life; writers realize this and frequently include characters' reactions to a death in their works, or in some cases, make it the sole theme of their works. The course will be designed to allow students to discuss how literary figures deal with this natural happening. The role of the martyr will also be explored through selections from American literature to show that some people do die for causes and reasons, and happily so. As an extension of the course, the students will investigate the American response to death.

CRY FOR THE CHILDREN

All people can identify with the disturbed and/or abused child. In this course students will investigate short stories, novels, and factual accounts of information about these tragic human conditions. The goal will be to truly understand that "There but for the grace of God, go I."

*DRAMA FROM THE GREEKS TO THE ABSURDISTS

The development of drama throughout history accurately reflects the development of man and his civilizations. This course will acquaint the student with an overview of theatrical forms from the Greek tragedy to the modern absurdist plays. Plays such as Oedipus, Everyman, Dr. Faustus, The School for Scandal, Hedda Gabler, and Rhinoceros will be included in the basic reading. Small group participation and reporting will be used to investigate further each period in the development of drama, based upon students' interests.

*INDIVIDUALIZED WRITING I, II, III

Writing is a basic skill of an educated person. This course, limited to twenty students per class, will give you individual attention and tutoring in any and all of the weak areas in your writing. Most writing is done in class and is not graded; however, three or four graded papers will be required in each section.

Section I. This section provides any student with individual instruction and guidance in three fundamental areas of writing: narration, description, and exposition. Improvement in these areas, plus emphasis on development of good paragraphs and on the use of reference books, enables the student to write better

in other classes as well. In this section, as in the other two, most writing is done in class and is not graded. Three or four graded papers will be assigned, however. Each student's improvement will be a major factor in his grade. Section I is a pre-requisite to Section II and to Section III.

Section II. Students desiring to take this section must complete Section I first. This second section is for the student who looks forward to college or to a career in business, or who wants to improve on the basic writing skills. The emphasis in this second section is on presenting opinion in writing; on critical writing about literature and the media; and on essays, both persuasive and informal.

Section III. Students desiring to take this section must complete Section I first. This third section is for the most part creative, and covers character portrayal, poetry and short story writing, and writing in an area of the student's own choice.

*LIFE IN AMERICA--THE MODERN AMERICAN NOVEL

The modern American novel is the story of the migrant worker and the business man, of the insane and the scientist, the preacher and the politician, and of the farmer and the office worker--all loving, hating, fighting, building, and living. Thus, this course will explore living in America through the eyes of characters and the voices of authors from every level of life. Novels studied will come from both required and optional lists. Students will be evaluated on written analyses, class discussions, and oral interviews.

MAN AND THE SUPERNATURAL

In many popular short stories, novels, and movies, characters are affected by a force they cannot see and often cannot describe. Some people call this force possession by evil forces, while others recognize it as a subconscious force within the character. Whatever the force or its source, it has made its mark on literature, from the witches in Macbeth to the spirits in the modern novel, The Other.

*THE MODERN SHORT STORY

This course will be an analysis of the modern short story as a literary form with a careful look at the interdependence of plot, character, and setting. Symbolism and theme will also be examined in specific types of world literature, including the humorous, realistic, satirical, and suspenseful.

THE POETRY OF ROCK MUSIC

Are contemporary "rock" artists poets? Who is a poet? What is a poem? What feelings are expressed by songwriters? Does today's music influence change, or is it a reflection of change? Examine these and other questions with artists such as Bob Dylan, the Beatles, Simon and Garfunkel, James Taylor, Carole King, Moody Blues, and others, as well as those of the student's choice.

*THE RESEARCH PAPER

For the student who plans to enter college, this course is a must! This course will involve the step-by-step writing of a short research paper with the emphases on proper form, proof of a thesis statement, proper credit of materials, and research methods. Since topics for the paper will be based on English writers, a brief chronological study of English literature will be included.

ROMANTIC LOVE

Do you think you know true love from a temporary affair? Can love at first sight last? What constitutes a lasting man-woman relationship? These and other questions will be explored through novels, plays, short stories, and poems dealing with the theme of love.

SEARCH FOR IDENTITY

If you want to "find yourself" and discover what is important to you, you are not alone. Each person struggles to understand himself. In this course you can read about people who have seen the importance of looking within themselves, the necessity of personal experience for learning and growth, and the importance of finding the answers for themselves. Reading books such as A Member of the Wedding, Siddhartha, and Drop-Out can help you put your thoughts and feelings into clearer focus so that you may profit from others' insights about the stages of self-discovery.

SEARCH FOR PERSONAL VALUES

How can you realistically judge what counts? Is popularity a value that brings you lasting satisfaction? Are good looks as important as a search for knowledge and a desire to be "useful" to the world or to just being yourself? Is a set of values really worth striving for in the face of odds? Through the

reading of Blinn's Brian's Song, Salinger's Catcher in the Rye, Barrett's Lilies of the Field, and Toffler's Future Shock, you can evaluate others' experiences in terms of yours and find what counts for you.

*SHAKESPEARE: A MAN FOR ALL SEASONS

Even though he lived in the 16th century, Shakespeare has been called the most modern of playwrights. His understanding of the human condition, his insight into the psychology of personality, his fantastic way with words: these qualities make him the most widely read and produced dramatist in the world. Discover how Shakespeare treats murder, revenge, ambition, love, deceit, tyranny, bravery, humor, and the full gamut of man's nature in such classics as Macbeth, Hamlet, Twelfth Night, and Richard III.

STORIES OF THE BIBLE IN DRAMA

The Bible has been a virtual wonderland of stories for literature. In this course the student will consider plays and their Biblical source materials. Jesus Christ, Superstar; Godspell; and the Wakefield Mystery Cycle plays will be used as representative titles.

WAR AND MORALITY

War is as old as mankind. This course will deal with the question of war and morality. Is there such a thing as a "just" war? Does anyone profit from war? Is amnesty justifiable? This course will deal with the question of whether or not man's feelings about the morality of war are influenced by the society in which he lives.

WHAT IF?--SCIENCE FICTION

In this course students will choose and read, from a large list, short stories and novels on the various futures that writers of the present and past have predicted, plus a non-fiction book on science fiction. The course will explore how past predictions have matched the society we live in today and in addition explore the futures we may live in. Science fiction writes of how mankind will live with the science, invention, and morals of 20, 50, and 100 years from now. This course will cover much of the best writing on these subjects.

WHAT'S SO FUNNY?

Although humor appeals to all persons, everyone isn't amused by the same thing. This course, through a look at the many faces of comedy, will help you to understand the ingredients of humor and the significance of the comic tradition. In addition to the basic text, The Comic Spirit in America, you will study the English comedy, "She Stoops to Conquer" by Goldsmith, miscellaneous selections by humorists such as Thurber and Twain, as well as Mad magazine, comedy albums, TV comedians, and comic strips.

*SPEED READING

The measurement of an efficient reader is not how many words he can recognize per minute; it is his ability to comprehend rapidly and to retain concepts. Reading is 95 percent a thinking process. Each student in completing this course will be able to attain skills for rapid comprehension in reading that will apply to all areas of communication, to adjust his rate of reading to the type of material read, and to unlock the meanings of words through the use of context clues, structural analysis, and phonetic analysis.
(This course is limited to 12 students per class.)

TRADITIONAL ENGLISH TWELVE

A limited number of twelfth grade students assigned to second period English may elect to take a traditionally structured course for twenty-seven weeks. This course, which will run for the 2nd, 3rd, and 4th quarters, will be taught throughout by the same teacher, using the approach with which you have been familiar since entering high school.

COMMUNICATION SKILLS

EMPHASES TO MEET STUDENTS' NEEDS

Standard (Group C)

1. Effective written expression with emphasis on the sentence and the paragraph

2. Skill in
   a. Spelling
   b. Punctuation
   c. Capitalization
   d. Verb tenses
   e. Subject-verb agreement
   f. Pronoun-antecedent agreement
   g. Pronoun reference
   h. Case of pronouns
   i. Avoidance of redundancies such as the double negative

3. Library instruction and experience

4. Exposure to periodical literature

5. Effective oral expression

6. Interpersonal interaction

7. Career orientation

8. Exposure to aesthetic arts

9. Confidence and success

10. A system of values

COMMUNICATION SKILLS (REQUIRED COURSE)

STANDARD - GROUP C

Writing Listening
Speaking Reading
Sensory Awareness

DESCRIPTION

This course will be concerned with improving the student's practical application of communication skills. Writing, speaking, listening, reading, information-gathering, and grammar skills will be developed through a variety of learning experiences and classroom activities which will be centered around real work-a-day-world situations.

OBJECTIVES

Grammar and Writing

The student will

1. Use effectively the rules of capitalization, spelling, and punctuation.
2. Apply the rules of agreement, cases of pronouns, and the tenses of verb in his writing.
3. Be able to recognize and write a complete sentence.
4. Write a paragraph with a topic sentence, supporting details, and a conclusion.
5. Express himself freely and clearly both in speaking and in writing.

Speaking and Listening

The student will

1. Communicate his ideas both formally and informally.
2. Demonstrate an understanding of what he hears.
3. Respect the opinions of others in open discussions.

Reading and Information-Gathering

The student will

1. Show his understanding of what he reads by explaining and/or interpreting what he reads.
2. Read contemporary periodical literature.
3. Compile and evaluate information about the career or careers in which he is interested.

4. Exhibit through oral and written expression discriminating interest in cultural media such as art, music, motion pictures, and television.

SUGGESTED ACTIVITIES

Grammar and Composition

1. Practice the following skills: (Refer to Handbook to English, Macmillan)
   Capitalization, p. 403, Section 20
   Spelling, p. 455, Section 25
   Punctuation, p. 415, Sections 21-24
   Subject-verb agreement, p. 201, Section 9
   Pronoun usage, p. 214, Section 10
   Verb usage, p. 246, Section 12
   Writing sentences, p. 312, Section 16
   Writing paragraphs, p. 329, Section 17
2. Complete Learning Activity Packets as directed to improve your use of language in your writing.
3. Read a short story and write an original ending.
4. Without using physical characteristics, write a description of a classmate so that the class can identify him.
5. Write your reaction to one of several posters.
6. Write your reaction to a selected quotation.
7. Keep a daily journal of personal reflections on your experiences, feelings, and impressions.
8. Exchange your paper with a classmate; edit his paper in relation to composition and grammar skills studied in class.
9. Write your reaction to a slide projected on a screen.
10. Write a story to go with a slide of a painting projected on a screen.
11. Write your impression of a reaction film. (See A-V materials.)
12. Read an editorial and write a one-paragraph response to the editorial.
13. Write a letter to the editor of a newspaper.
14. Fill out an application for a job.
15. Write a business letter requesting a job interview.
16. Listen to a song and write a mood reaction to the song.
17. Write your impression of a television show.

Speaking and Listening

1. Role-play a situation in which a student is an applicant for a job interview.
2. Conduct a panel discussion on a contemporary topic.

3. Depict a situation in which a student portrays an adult presenting his viewpoint to the school board or city council.
4. Role-play the correct use of the telephone.
5. Listen to a favorite song and tape your reaction to the song to play to the class.
6. Ask a question in which the student must respond on tape. Re-play the tape.

Reading and Information-Gathering

1. Compile and evaluate information from several periodicals on a popular personality to report to the class.
2. Gather information and write a report on a career and the potential market for that career.

RESOURCES AND MATERIALS

Basic Text

The Macmillan Handbook to English

Audio-Visual Materials

Fog or Leaf (reaction films)
The Language of Man: How Words Change Our Lives (sound slides)
A Short Vision (reaction film)
Personal Communication: Gestures, Expressions and Body English (sound slides)
Power in Composition: SRA (transparencies)
How to Read a Newspaper (film)
Listening Skills: An Introduction (film)
How to Study, revised ed. (film)
English on the Job: Reading Skills (film)
English on the Job: Listening and Speaking Skills (film)
English on the Job: Writing Skills (film)

Supplementary Readings

Domain Series, Harcourt Brace Jovanovich
Write On! Dargon
Stop, Look, and Write, Leavith and John
Scope (magazine)
Scope/Skill Books
Jobs in Your Future
The Richmond Times Dispatch or News Leader
Time
Newsweek
World Report

Other Resources

Teacher Resources
Breakthrough (Ideas and Goals for the Slow Learner)
The Turner-Livingston Communication Series
The Turner Career Guidance Series

STRATEGIES FOR EVALUATION

Degree of Fulfillment of course objectives determined by

1. Testing
2. Observations
3. Change in attitudes
4. Written and oral expression
5. Results of information-gathering
6. Interaction in group discussions
7. Involvement in the learning process
8. Responses to directions
9. Improvement in reading comprehension

COMMUNICATION SKILLS

EMPHASES TO MEET STUDENTS' NEEDS

Academic (Group B)

1. Practice in following instructions

2. Recognition of main ideas to improve note-taking

3. Experience in the use of a dictionary and a thesaurus to improve spelling and vocabulary

4. Improvement in diction and usage: double negatives, pronoun reference, verb forms, comparison of adjectives and adverbs, and other individual language problems

5. Punctuation for clarity according to accepted rules

6. Avoidance of errors common in writing, such as run-on sentences, fragmented sentences; adherence to proper co-ordination and subordination; and use of variety in writing and speaking

7. Practice in writing paragraphs: understanding the concept and structure (topic sentence, development, conclusion); development through the use of sensory details, concrete details, sequential order, comparison and contrast, and other methods

8. Effective expression in oral presentations and in group discussions; also in out-of-school interpersonal relationships

COMMUNICATION SKILLS (REQUIRED COURSE)

ACADEMIC - GROUP B

Writing Listening
Speaking Reading
Sensory Awareness

DESCRIPTION

This course will be concerned primarily with improving the student's communication skills. Writing, speaking, listening, and reading will be developed through a variety of learning experiences. Improvement in language skills and in the structure and development of the paragraph will be emphasized and individualized through the use of Learning Activity Packets. A supplemental reading list will be provided from which the student will make selections to meet the requirements for completing the course.

OBJECTIVES

Writing

The student will

1. Form negative expressions correctly.
2. Choose prepositions according to standard usage.
3. Write pronouns in the correct case with proper agreement and clear reference to the antecedent.
4. Use the correct tense and form of verbs in his written expression.
5. Select and use correct words from a list of homonyms and near-homonyms commonly misused.
6. Use the correct comparison of adjectives and adverbs in his writing.
7. Conform to the correct verb-subject agreement in writing sentences.
8. Follow the rules for capitalization and punctuation specified in the Macmillan Handbook.
9. Demonstrate his understanding of the sentence concept in his writing.
10. Provide variety and clarity of expression through the use of subordination and coordination.
11. Write paragraphs of exposition, description, and argumentation containing:
    a. A topic sentence
    b. Supporting details
    c. Logical sequence of development
    d. Sentence variety
    e. A concluding statement.

12. Employ the technique of transition between sentences and paragraphs.
13. Make use of a thesaurus to expand his vocabulary.

Speaking

The student will

1. Give instructions or directions which other students can follow accurately.
2. Be able to express his thoughts in terms understandable to others within a given group.
3. Explain a process, directions, or other information in a manner and form clearly understandable to the majority of the group.
4. Demonstrate in his speech ability to use new words, such as a substitute for a trite expression.

Listening

The student will

1. Listen to instructions carefully so that he can carry them out successfully.
2. Demonstrate the meaningful ideas expressed by a speaker by reporting from concise notes.

Reading

The student will

1. Show improvement in his vocabulary through the use of the dictionary as he attempts to understand what he reads.
2. Demonstrate through his reading comprehension that he can recognize the meanings of words containing prefixes, suffixes, and basic roots.
3. Read assigned material from the supplemental list and report in a manner acceptable to the teacher.
4. Be able to recognize the difference between connotative and denotative meanings of words in reading matter.
5. Demonstrate his understanding of the influences of semantics, including historical changes in word meanings and intentional manipulation of words in contemporary literature.

Sensory Awareness

The student will

1. Demonstrate in communicating ideas his perception of people and things through the five senses.
2. Express his understanding of non-verbal communication.

SUGGESTED ACTIVITIES

Writing

1. Write a "how-to" paragraph in which you explain how to make something; exchange your paper with another student; try to follow the directions given on the other student's paper.
2. Write a paragraph describing a place, using any of the senses other than sight; read your description to the class so that others may determine the place.
3. View S.R.A. transparencies on topic sentences and follow the directions given.
4. Write either a character sketch or a letter to a character found in your supplemental reading.
5. Taste such items as lemon drops, pomegranate seeds, marshmallows, etc. Write a descriptive paragraph using only sensory detail discovered through this experience.
6. Keep a journal for two weeks, making an entry of at least one paragraph per day. (If you find you have nothing to write about, copy a paragraph from your reading which appeals to you.)
7. Correct a paragraph or paragraphs which strays from the stated topic as provided by your teacher.
8. Write a paragraph of 150 words on one day; the next day, rewrite the paragraph, cutting it in half to illustrate your ability to express yourself concisely.
9. Travel around school for approximately 10 minutes. When you return, write a paragraph demonstrating what you have perceived through only one of the senses.
10. Define an abstract term without using any abstract words. For example, <u>love</u>, <u>hate</u>, <u>ugliness</u> should be defined with specific, concrete words.
11. Write a paragraph which lacks specific details in developing the topic sentence but deals only in generalities. (This will be done in the classroom under your teacher's supervision. The results, when read aloud, should provide exaggerated examples of what <u>not</u> to do with generalities.)
12. Write a topic sentence which states your opinion about a subject discussed in class or a current controversial issue; then write a paragraph which supports your opinion with factual information. Attach a sheet of paper giving the sources of your information, being sure that the sources are reliable.
13. List the differences or similarities between two items. Utilize this information to develop a paragraph by comparison or contrast.

14. Write examples of transitions or use books and magazines to find examples of transitions. Discuss the effectiveness of these in conveying a clarifying meaning.
15. Use a thesaurus for finding synonyms and antonyms to give variety to your written expression. Select a paragraph from your writing folder and revise it by substituting synonyms and antonyms where appropriate to maintain the same meaning or to create greater effectiveness and clarity of meaning.
16. Refer to Breakthrough, Sections 3, 14, and 16, for additional writing activities as directed by your teacher.
17. Refer to Breakthrough, Sections 7, 8, 9, and 20, for skill-building activities as directed by your teacher.
18. Refer as needed or as directed by your teacher to your Handbook for strengthening skills in the following areas:
    a. Grammar
        (1) Double negatives--11.11
        (2) Pronoun reference--4.10, 10.1-.13
        (3) Compound prepositions--4.9
        (4) Verbs--4.3, 4.4, 12.1-.8
        (5) Homonyms--3.9-.10
        (6) Comparison of adjectives and adverbs--4.6,11.8
        (7) Subject-verb agreement--9.1-.2
        (8) Punctuation
            (a) Commas--21.5-.17
            (b) Quotations--22.1-.6
            (c) Semi-colon--24.1-.3
            (d) Abbreviations--21.2
            (e) Colons--24.5-.7
            (f) Italics--22.4
            (g) Hyphen--25.2
            (h) Apostrophe--23.1-.9
            (i) Internal punctuation--22.1-.6
            (j) Brackets and parentheses--24.13
            (k) Dash--24.8-.10
    b. Sentences
        (1) Run-on sentences--8.5
        (2) Fragmented sentences--8.2-.4
        (3) Sentence variety
            (a) Co-ordination--4.8, 7.1
            (b) Subordination--4.8, 7.2-.6
    c. Paragraphs
        (1) Topic sentence--17.1-.3
        (2) Sensory and concrete detail--17.6
        (3) Word and expression economy--16.4-.7

Paragraphs - continued

(4) Sequence development--17.4
(5) Comparison-contrast--17.7
(6) Conclusion--17.9
(7) Transitions--17.5

19. Complete Learning Activity Packets as directed to improve your use of language in your writing.

Speaking

1. Individual Presentations
   a. Give oral instructions which other students will be able to follow exactly. (These instructions may include the necessity for using body language.)
   b. Give a presentation of favorite activities for other class members to critique.
   c. Select a character you have encountered in your supplementary reading and portray that character to the class through dialogue and actions.
2. Group Discussions
   a. As a member of a group which has read the same book or books on a common theme, participate in a panel discussion concerning the book or books.
   b. Debate informally the pro's and con's of a social, political, or school issue.

Listening

1. Listen and take notes as your teacher reads a short selection. At the end of the reading, your teacher will distribute copies of the selection read; compare the accuracy of your notes with the selection.
2. Follow exactly the oral instructions given by another student. (This is an opportunity to use body language.)
3. Refer to Breakthrough, Sections 4 and 5, for additional listening activities as directed by your teacher.

Reading

1. Use the dictionary practice sheet as an introduction to the dictionary and its use in understanding what you read.
2. Complete worksheets on which you identify, use, and practice with prefixes, suffixes, and combining forms in order to increase your comprehension of what you read.
3. Refer as directed by your teacher to your Handbook, Sections 3.0-.13 and 19.0-.5, for additional exercises and activities to improve your reading skills.
4. Read, as directed by your teacher, selections from the supplementary reading list or from books of your own choice. Using as much originality as you can, report on your reading in a manner acceptable to your teacher.

RESOURCES AND MATERIALS

Basic Resources

Handbook to English (Macmillan, 1973)
Contemporary English (Silver Burdett, 1973)
The Language of Man (McDougal Littell, 1972)
Webster's Dictionary (8th edition)
Roget's Thesaurus in Dictionary Form

Supplementary Reading

Some Recommended Authors: Conrad Aiken, Edward Albee, Louisa May Alcott, Maxwell Anderson, Sherwood Anderson, James Baldwin, Ambrose Bierce, Emily Bronte, Gwendolyn Brooks, Truman Capote, Agatha Christie, Joseph Conrad, Countee Cullen, E.E. Cummings, Daniel Defoe, Charles Dickens, Emily Dickinson, Clifford Dowdy, Daphne DuMaurier, T.S. Eliot, Ralph Ellison, Ralph Waldo Emerson, William Faulkner, Edna Ferber, Henry Fielding, F. Scott Fitzgerald, Robert Frost, Nikki Giovanni, Oliver Goldsmith, Graham Greene, Thomas Hardy, Nathaniel Hawthorne, Ernest Hemingway, Hermann Hesse, Langston Hughes, Aldous Huxley, Washington Irving, James Joyce, Martin Luther King, D.H. Lawrence, Harper Lee, Sinclair Lewis, Jack London, Carson McCullers, Marshall McLuhan, Katherine Mansfield, W. Somerset Maugham, Herman Melville, Arthur Miller, Sean O'Casey, Eugene O'Neill, John Osborne, Harold Pinter, Edgar Allen Poe, J.D. Salinger, Pierre Salinger, Carl Sandburg, Anya Seton, George Bernard Shaw, Richard Sheridan, Neil Simon, Muriel Spark, John Steinbeck, Robert L. Stevenson, Jonathan Swift, Henry David Thoreau, J.R.R. Tolkien, Thomas Tryon, Mark Twain, John Updike, Kurt Vonnegut, Jr., Evelyn Waugh, H.G. Wells, Thornton Wilder, Sylvia Wilkinson, Tennessee Williams, Thomas Wolfe, Virginia Woolf, Richard Wright

Some Recommended Titles:

Advise and Consent
All the King's Men
An American Tragedy
Autobiography of Malcolm X
Autobiography of Miss Jane Pittman
Canterbury Tales
Crown for Elizabeth
Dark Horse
The Pigman
Gone with the Wind
In Search of Ancient Astronauts
The Man
Night at Camp David
Pilgrim at Tinker Creek
The President's Plane Is Missing
The Robe
The Senator
The Silver Chalice
Tom Sawyer
Walden II
Lord of the Flies
The Return of the Native
Animal Farm
The Scarlet Letter
Narcissus and Goldmund
Farenheit 451
The Great Gatsby
The Invisible Man

Audio-Visual Resources

SRA Composition Transparencies (Peterson)
Lessons 2 and 3: Topic Sentences
Lessons 4 and 5: Diction
Lessons 6 and 7: Writing Details
Lessons 8 and 9: Paragraph Patterns
Lessons 13, 14, 15: Sentence Structures

Sound Slide Programs from the Center for the Humanities
Personal Communication: Gestures, Expressions and Body English
The Language of Man: How Words Change Our Lives

Films
Effective Writing: Revise and Improve
Speech Skills: Using Your Voice Effectively

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Testing
2. Observations
3. Change in attitudes
4. Written and oral expression
5. Results of information-gathering
6. Interaction in group discussions
7. Involvement in the learning process
8. Responses to directions
9. Improvement in reading comprehension
10. Demonstration of logical thinking
11. Application of creativity
12. Mastery of language skills.

COMPOSITION FOCUS

Throughout the year's language arts program, specifically during the last three quarters of alternatives courses, the elements of composition will be emphasized, expanding upon the emphasis given the paragraph concept during the Communications Skills course required for the first quarter. Since courses are all literature based, it is obvious that from this subject matter will come many opportunities for the student to express himself in descriptive, narrative, or expository form, as set forth below.

Attention should be given to writing effective description using sensory details, imagery, figurative language, and concrete examples. The student should be encouraged to draw on his own experiences for his subject matter; however, this does not rule out the world of his own imagination as a prime source of expression. Stress should be given to sentence variety and length, coordination and subordination, and modifying elements for sentence clarity and expression.

Stress should be placed on teaching effective narration in which the student will use description and dialogue. Such elements of narrative writing as chronological order, person, point of view, the audience for whom the writing is intended, and character development will be given attention. Concentration on such details as restricting the subject matter, clarity of expression, and effective story-telling techniques will be presented.

By utilizing elements stated in the foregoing paragraphs, the student will be instructed in effective expository writing. Narrowing a topic to be handled effectively in an essay will be emphasized, as well as various means of developing an expository paper (comparison and contrast, specific to general and vice versa, facts and statistics, logic, and other matter which meet the student's needs). Critical analysis should come into play here with instruction in this expository form. Such elements as the development of a thesis statement, unity, coherence, transition, and general organization principles shall be given stress.

Regardless of the kind of writing, the following composition skills will be focused upon during the alternatives quarters:

Second nine-week course: Complete sentences (avoidance of fragments and run-on sentences)

Third nine-week course: Sentence variety (use of subordination and modification)

Fourth nine-week course: Transitions (use of sentence links and other transitional devices, paragraph unity and coherence)

Learning Activity Packets will be assigned to students who demonstrate deficiencies in particular skills in their writing.

THE AMERICAN WAY OF DEATH

DESCRIPTION

Death is an experience that everyone must deal with during his life; writers realize this and frequently include characters' reaction to death in their works or, in some cases, make it the sole theme of their works. This course will be designed to allow students to discuss how literary figures deal with this natural happening. The role of the martyr will also be explored through selections from American literature to show that some people do die for causes and for reasons, and happily so. As an extension of the course, the students will investigate the American response to death.

OBJECTIVES

The student will

1. Investigate the various ways American people react to death and present his findings.
2. Analyze celebration, rejection, deception, and acceptance as means of dealing with death.
3. Compare and contrast authors' treatments of death and characters' reactions to death in the basic reading materials.
4. Demonstrate an understanding and a feeling of compassion for divergent reactions to death.
5. Express personal reactions to death in a variety of modes; for example, through selections of art or music or by the composition of a personal essay.
6. Analyze his own reactions to death continually as the course develops.
7. Formulate and state his personal attitude or philosphy toward death.
8. Continue to improve his talents to express himself clearly, effectively, and forcefully both in written and oral form.
9. Select and analyze characters' reactions to death in motion pictures and TV programs.
10. Demonstrate his creativity by planning the funeral of a famous person or a fictional character.
11. Question speakers such as a funeral director, a minister, a florist, a cemetery plot salesman, a representative from the organization "Make Today Count," a doctor who treats terminally-ill patients, a hospital chaplain

and/or a military or police messenger of death. (Questions should clarify for the student the role of each in participating or making arrangements for a funeral.)

12. Gather and report on information about the symbols, traditions, and etiquette related to death in our culture.
13. Reveal his understanding that death is both natural and inevitable.
14. Comment, negatively or affirmatively, on the therapeutic value of funerals for the survivors.

SUGGESTED ACTIVITIES

1. Read the assigned background materials.
2. Read the local obituary page daily.
3. Write your own obituary, emphasizing your accomplishments as well as listing your survivors, in acceptable journalistic style.
4. Plan your own funeral, including estimated costs.
5. Investigate the kinds of interment; debate the advantages of cremation versus interment.
6. Write and tape your own epitaph for your tombstone in a country graveyard. (Group activity to simulate "Spoon River Anthology.")
7. Plan your eulogy for your own memorial service.
8. Imagine you are a Plains Indian; and following the customs of their culture, list those objects, including people--if you wish--you would want buried with you.
9. In small groups investigate the types of life insurance available; report to the class the advantages of the life and death clauses within the policies. (If most policies are virtually worthless until the policy owner dies, why are the policies not called death insurance?)
10. Arrange to tour the body-preparation facility of a funeral home.
11. Investigate, in small groups, the useful functions of the human body after death (transplants, research) and report to the class, providing information on how to participate in these programs.
12. Research the many theories about when death occurs. Present the divergent views to the class, perhaps with examples of actual lawsuit cases that have resulted when the physician's and the family's ideas of when a patient had died were not the same.
13. Correspond, if possible, with a prisoner who has been sentenced to life. Be humane, but discreetly determine if he already considers himself dead, or if he has resigned himself to a new life within the prison walls.

14. Research American funeral customs to determine why people act and dress the way they do when people die.
15. List the symbols associated with death in America. Explain them in your own words.
16. Investigate the varying costs of funerals; make a chart by category showing the differences from the very inexpensive to the very expensive.
17. Visit an old cemetery which has no more space available; record your feelings on a cassette recorder while you are there. Visit a totally different kind of cemetery where space is still available for burials; record your feelings on a cassette recorder while you are there. Were your feelings different on these occasions?
18. Define euthanasia; work in groups researching actual cases. Debate the pro's and con's of euthanasia using your research.
19. Research the funeral of a famous American person. Using visual aids (if possible), describe the funeral to the class as well as the mechanics of the funeral itself; concentrate on the funeral's effect on the nation.
20. Secure pictures of the monuments to famous Americans; tell the class how the monument does or does not reflect how the nation feels about the memorial representation.
21. Pretend that you are dead but that you are able to see and hear your family and friends as they pay their respects at the funeral home. Write a paper describing your reactions to their comments.
22. If you have ever had a premonition of death, describe it to the class. (Write your description if you wish.)
23. If you have had a close call with death, describe for the class what you thought about; or if you prefer, write a paper describing your thoughts.
24. Imagine you are the one who has to explain the death of a parent to a child; write a paper detailing what you would tell him, specifying the age of the child.
25. After group discussions and research, debate the dignity of death.
26. Investigate teen-age suicides; prepare a report for the class that tells why you think these people chose death.
27. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Readings

Collections, Novels, and Periodicals

Perspectives on Death

Portfolio: A Collection of Short Stories, Dunning, Maloney, and Diskin, ed. (Scholastic Book Services, 1973)

A Death in the Family, Agee
Current periodocals such as local newspaper, Time, and others.

Short Stories

American Literature (Houghton Mifflin, 1965)
"The Sculptor's Funeral," Cather, p. 606
"The Key," Van Dover, p. 6
"Love," Stuart, p. 36
"The Specter Bridegroom," Irving, p. 205
"The Outcasts of Poker Flat," Harte, p. 261
"The Californian's Tale," Twain, p. 499
"The Furnished Room," O. Henry, p. 552
"The Lottery," Jackson, p. 639

Adventures for Americans (Harcourt, Brace & World, 1969)
"The Ledge," Hall, p. 46
"Corporal Hardy," Danielson, p. 132

The American Experience: Fiction (Macmillan, 1968)
"A Rose for Emily," Faulkner, p. 36
"The Minister's Black Veil," Hawthorne, p. 96
"Buck Fanshaw's Funeral," Twain, p. 155

Responding: Five (Ginn, 1973)
"A Piece of News," Weltz, p. 59
"A Long Days's Dying," Eastlake, p. 102
"A Day's Wait," Hemingway, p. 113
"The Cask of Amontillado," Poe, p. 205
"Voodoo," Brown, p. 210

Plays

"Our Town," Wilder

The American Experience: Drama (Macmillan, 1968)
"Little Foxes," Hellman, p. 1

Responding: Five (Ginn, 1973)
"Coming Through the Rye," Saroyan, p. 46

Accent: USA (Scott, Foresman, 1965)
"Trifles," Glaspell, p. 567

Poems

American Literature (Houghton Mifflin, 1965)
"Richard Cory," E. A. Robinson, p. 596
"The Mill," E. A. Robinson, p. 597
"If You Were Coming in the Fall," Dickinson, p. 516
"The Soul Selects Her Own Society," Dickinson, p. 516
"Because I Could Not Stop for Death," Dickinson, p. 517
"The Cross of Snow," Longfellow, p. 309
"Thanatopsis," Bryant, p. 244
"Death of the Hired Man," Frost, p. 688
"The Chambered Nautilus," Holmes, p. 314

Responding: Five (Ginn, 1973)
"Richard Cory," Simon, p. 81
"Sea Lullaby," Wylie, p. 125
"The Fury of Aerial Bombardment," Eberhart, p. 234
"The Hollow Men," Eliot, p. 239

The United States in Literature, The Glass Menagerie Edition (Scott-Foresman, 1973)
"Spoon River Anthology," Masters, p. 188M

Supplementary Readings

Non-Fiction
Death Is a Noun, Langone
Death Customs: An Analytical Study of Burial Rites, Bendann
The American Way of Death, Mitford
The Sting of Death, Adams
Mirrors of Life and Death, Bendit
The American View of Death: Acceptance or Denial?, Dument
Death in the American Experience, Chason
Death and Attitudes Towards Death, Day
Scapegoat--The Impact of Death--Fear on an American Family, Bermann
The High Cost of Dying

Novels
Our Mother's House, Gloag
Love Story, Segal
A Separate Peace, Knowles
Phineas, Knowles
As I Lay Dying, Faulkner
Momento Mori, Spark
Death in the Afternoon, Hemingway
A Death in the Sanckey Family, Lewis
The Optimist's Daughter, Welty
The Loved One, Waugh
Death Be Not Proud, Gunther
The Tin Can Tree, Tyler

Short Stories
"Silent Snow, Secret Snow," Riken
"The First Death of Her Life," Taylor
"The Sin Eater"
"Brother Death," Anderson
"Rip Van Winkle," Irving
"The Coup de Grace," Bierce
"Death in the Woods," Anderson

Audio-Visual Materials

Records
"The Minister's Black Veil"
Funeral dirges

Filmstrips
The Private World of Emily Dickinson
Perspectives on Death

Films

The Hangman
The Parting
Magic Prison
Our Town and Our Universe
Our Town and Ourselves
The Lottery
Truman Capote's Trilogy, "Among the Paths to Eden"

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Essay tests, given every two or three weeks, to allow the student not only to catalog and organize on paper what he has learned, but also to express his own opinion about what has been discussed in class.
2. Teacher and student observations of student participation in group projects.
3. Teacher and student analysis of students' oral presentations to the class.
4. Teacher evaluation of assigned written work with emphasis on the composition focus designated for the quarter.
5. Teacher evaluation of information assigned to be collected by the student.
6. Student and teacher critiques of individual and group projects.
7. Student and teacher judgment of the winning team in debates.
8. Teacher assessment of student's ability to follow directions.
9. Teacher evaluation of the student's improvement in vocabulary and language skills.
10. Teacher and student evaluation of students' discernment and courtesy in interacting with resource persons.

CRY FOR THE CHILDREN

DESCRIPTION

All people can sympathize with the disturbed and/or abused child. In this course students will investigate short stories, novels, and factual accounts of information about these tragic human conditions. The goal will be to understand truly that "There but for the grace of God, go I."

OBJECTIVES

The student will

1. Identify various emotional disturbances, their causes and effects, as found in children.
2. Read about and analyze the role of environment as a causative factor in emotional disturbances.
3. Read and respond to personal narratives involving disturbed children.
4. Recognize medical advances benefiting those children affected by a chemical deficiency in their physical make-up.
5. Identify and criticize legal hindrances in such areas as child abuse and neglect.
6. Determine those factors which comprise child neglect.
7. Analyze the necessity of institutionalizing children suffering from some severe types of emotional disturbances and physical handicaps.
8. Identify a child's emotional needs which should be supplied by the parents.
9. Identify and criticize the facilities provided by the state for the care of handicapped children.
10. Recognize the role of the welfare worker, the social worker, and the probation officer in the care of disturbed children.
11. Respond to the obligation of providing proper care for physically and emotionally handicapped children.
12. Read fictional and non-fictional works which document physical and emotional disorders.
13. Interact with speakers such as social workers, doctors, and psychologists.
14. Investigate the causes and effects of specific instances of child abuse.

SUGGESTED ACTIVITIES

1. Visit M. C. V. and observe their facilities for treatment of childhood psychiatric, emotional, and physical disorders.
2. Visit the Cerebral Palsy Center and observe the patients and the facilities for their treatment.
3. Research a specific childhood psychosis or neurosis and write a paper discussing same.
4. Read The Small Outsider or another work dealing with autism and write a paper from the viewpoint of an autistic child.
5. Read and discuss a work such as Jordi, Lisa and David, dealing with childhood schizophrenia.
6. Listen and react to a speaker (psychiatrist or psychologist) on the subject of emotional disorders in children, their causes and effects.
7. Write a short story from the viewpoint of a child suffering from one of the emotional disorders which will be studied in class.
8. Engage in a panel discussion on the topic of every man's obligation to the handicapped child.
9. Research the facilities found in Henrico County public schools for the education of disturbed children.
10. Research the differences found in institutionalizing a a child in a state facility vs. a private facility and engage in a panel discussion on these differences and their effect on the children involved.
11. Listen to selections from The Throwaway Children and interact with guest speakers: a police officer, a probation worker, a representative from the courts, and a social worker.
12. Read a work, such as Each Other's Victims, dealing with mental or physical disorders caused by drugs, and discuss the existence of these problems at Highland Springs High School.
13. Research documented incidences of child abuse and present sample cases to the class.
14. Visit a local hospital for actual case information on the battered child and on the legal and moral responsibilities of medical personnel in reporting these cases to the proper authorities.
15. Research such case studies as "The Wolf Boy" and write a paper in which you assume the identity of such a person.
16. Complete Learning Activity Packets as directed to improve your use of language in writing.

RESOURCES AND MATERIALS

Basic Readings

Dibs in Search of Self, Axline
Karen, Killilea
Twink, Neufeld
I Never Promised You a Rose Garden, Green
This Stranger My Son, Wilson
Barbara, McCurdy, ed.

Supplementary Readings

Letter to Jimmy, Viscardi
Be Not Afraid, White
Child Who Never Grew, Buck
Life Is for Loving, Butterworth
Child in the Glass Ball, Junker
Tom-Tom, Lalor
Todd, Melton
This Is Stevie's Story, Murray
Brain Child: A Mother's Diary, Napear
When the Wood Is Green, Sueltz
Ginny: A True Story, Casson
All My Children, Schiff
The Small Outsider, Hundley
The Empty Fortress, Bettelheim
Tommy, Steucher
Slaughter of the Innocents, Bakan
Children in Jeopardy, Elmer
Jennifer, Sherburne
P. S., You're Not Listening, Craig
Lisa, Bright and Dark, Neufeld
Autobiography of a Schizophrenic Girl, Sechehaye
The Story of Sandy, Wexler
Ox: The Story of a Kid at the Top, Ney
Don't Play Dead Before You Have To, Wojciechowska
Death Be Not Proud, Gunther
Each Other's Victims, Travers
Go Ask Alice, Anonymous
Children in Trouble, James
Don't Take Teddy, Friis-Baastad

Audio-Visual Materials

Films: Phillip and the White Colt
Miriam

Other Resources

Speakers: police man, social worker, psychologist, doctor, teacher, and others

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Testing, such as an essay test relating causes and effects of emotional or physical disorders.
2. Reports on observations of those children who are afflicted by one of the studied handicaps.
3. Written and oral expression such as short story writing and participation in panel discussions.
4. Results of information gathering such as the writing of a research paper on a specific disorder.
5. Interaction in group discussions.
6. Completion of reading assignments in a specific number of case studies and written summaries of these cases.

DRAMA FROM THE GREEKS TO THE ABSURDISTS

DESCRIPTION

The development of drama throughout history accurately reflects the development of man and his civilizations. This course will acquaint the student with an overview of theatrical forms from the Greek tragedy to the modern absurdist plays. Plays such as Oedipus, Everyman, Dr. Faustus, The School for Scandal, Hedda Gabler, and Rhinoceros will be included in the basic reading. Small group participation and reporting will be used to investigate further each period in the development of drama, based upon students' interests.

OBJECTIVES

The student will

1. Analyze the characteristics of dramatic literature from the Greeks to the Absurdists.
2. List and learn the dramatic qualities of line and character as they change throughout history.
3. Select and define dramatic terms; for example, tragedy, stylized comedy, comedy of manners, chorus, "well-made play," conflict, and other devices found to be applicable.
4. Identify common themes used by playwrights throughout time.
5. Identify common literary devices like mood, anachronism, personification, symbolism, and others found to be applicable.
6. Communicate in oral and written fashion his feelings, opinions, and ideas about plays throughout the periods of history.
7. Compare styles and conventions of writing dramatic literature related to this course.
8. Identify historically the attitudinal changes of dramatists as reflected by the dramatic literature assigned for basic reading.
9. Improve his ability to express himself clearly, effectively, and forcefully in both written and oral forms.

SUGGESTED ACTIVITIES

1. Become familiar with plays from six periods of history through class readings and discussions on the assigned common study selections.

2. Compare and/or contrast period plays read from the supplementary list with the period model studied in class.
3. Write an essay explaining the emotional drives of tragedy.
4. Find examples of the tragic principles in contemporary life and create your own tragic character or characters.
5. Select one character from any play read from either the common studies or supplementary selections, and write a sketch that can be developed into an improvisation.
6. Create the mood of a play in a collage or poster advertising the play.
7. Report in depth on one of the six historical periods included in the development of drama.
8. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Reading

Dramatic Tragedy, McAvoy, ed.
Hedda Gabler and Other Plays, Ibsen
Rhinoceros and Other Plays, Ionesco

Supplementary Reading

Modern Theatre: An Anthology, Bently, ed.
Seven Plays of the Modern Theatre, (Grove)
A Play and Its Parts
Greek Drama, Hades, ed.
Medieval and Tudor Drama, Gassner, ed.
Four Great Comedies of the Restoration and Eighteenth Century, Gassner, ed.
New Plays from the Black Theatre, Bullins, ed.
Contexts of the Drama, Goldstone
Encyclopedia of World Drama, Four volumes (McGraw-Hill)
Introduction to Drama, Stevens, ed.
Perspectives in Literature, Books 1-4 (Harcourt, Brace & World)
A Pageant of the Theatre, Fuller
The Living Stage, Macgowan
Dramatic Story of the Theatre, Samacheon
Guide to Great Plays, Shipley
Nine Great Plays, Dean
The Theatre: 3000 Years of Drama, Acting, and Stagecraft, Cheney
The American Shakespeare Festival: The Birth of a Theatre, Houseman
Oxford Companion to the Theatre, Hartnoll

Shakespeare and the Players, Hodges
The Irresistible Theatre, Bridges and Adams
The Length and Depth of Acting, Duerr
A History of the Theatre, Frudley
Great World Theatre, Downer
Drama: The Major Genres, Hogan
Treasury of the Theatre, Three Volumes
The Chief European Dramatists 500 B.C. to 1879 A.D. Matthews
The Reader's Encyclopedia of World Drama, Gassner, ed.
Handbook of Contemporary Drama, Crowell, ed.
A Play and Its Parts, Weales

Audio-Visual Materials

Films: Oedipus Rex: "The Age of Sophocles"
"The Character of Oedipus"
"Man and God"
"The Recovery of Oedipus"

Slides: Theatre Arch in Greece and Rome
Drama of the Twentieth Century
What to Look for in Drama and Fiction

Tapes and Records: Oedipus Rex
Everyman
Dr. Faustus
The School for Scandal
Hedda Gabler

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Testing for factual knowledge about drama.
2. Written essays and themes for clarity of expression and logical organization.
3. Improvement in written and oral expression.
4. Observations of the acquired insights into the development of drama throughout history.
5. Exchange of opinions: student to student and student to teacher.
6. Results of information-gathering for reports.
7. Interaction and participation in class and in small group work.

INDIVIDUALIZED WRITING

DESCRIPTION

Writing is a basic skill of an educated person. This course, limited to twenty students per class, will give you individual attention and tutoring in any and all of the weak areas in your writing. Most writing is done in class and is not graded; however, 3 or 4 graded papers will be required in each section.

Section I. This section provides any student with individual instruction and guidance in three fundamental areas of writing: narration, description, and exposition. Improvement in these areas, plus emphasis on development of good paragraphs and use of reference books, enables the student to write better in other classes as well. In this section, as in sections two and three, most writing is done in class and is not graded. Three or four graded papers will be assigned, however. Each student's improvement will be a major factor in his grade. Section I is a pre-requisite to Section II and Section III.

Section II. Students desiring to take this section must complete Section I first. This second section is for the student who looks forward to college or to a career in business, or who wants to improve on the basic writing skills. The emphasis in this second section is on presenting opinion in writing; on critical writing about literature and the media; and on essays, both persuasive and informal.

Section III. Students desiring to take this section must complete Section I first. This third section is for the most part creative, and covers character portrayal, poetry and short story writing, and writing in an area of the student's own choice.

OBJECTIVES - OVERALL

The student will

1. Acquire skill with basic reference tools.
2. Apply basic writing techniques to his writing both in and out of class.
3. Acquire confidence and ease in written communication.
4. Discover and list weaknesses in his writing and improve in those areas.
5. Write effective and correct samples in all major writing areas studied.

OBJECTIVES - SECTION I

The student will

1. Utilize correctly the basic skills in narration, description, and exposition.
2. Write complete sentences.
3. Be able to write a topic sentence and to make all other sentences of the paragraph support the topic sentence.
4. Develop paragraphs with sensory and concrete detail.
5. Use quickly and correctly the dictionary, thesaurus, and Reader's Guide to Periodical Literature.

OBJECTIVES - SECTION II

The student will

1. Utilize basic persuasive techniques in his writing.
2. Be able to present an issue or an opinion clearly and comprehensively.
3. Learn fundamental criteria and techniques for criticizing prose.
4. Learn fundamental methods for analyzing mass media.
5. Write both persuasive and informal essays effectively.
6. Learn the techniques of self-editing and self-criticism, leading to the ability to revise and rewrite for more effective communication.

OBJECTIVES - SECTION III

The student will

1. Through character sketches, re-create personality, mannerisms, dialogue, and appearance of people.
2. Learn and apply the technical aspects of the short story to stories of his own.
3. Apply basic poetry concepts such as imagery, meter, forms, and diction to poems of his own.
4. Apply knowledge learned in Section I and/or Section II to writing in this section.
5. Create on his own initiative, rather than being forced to write.

SUGGESTED ACTIVITIES

1. At the direction of your teacher, use the preliminary activities in each chapter of the text to practice and acquire skill in the basic techniques in the chapter's area of study.
2. Use the Dig - U.S.A. series, at the direction of your teacher, as a source of material for preliminary activities.

3. Under the supervision of your teacher, view the SRA transparencies to supplement the skills learned in the preliminary activities.
4. At the direction of your teacher, use reference books and resources in the library for material in some of your major graded writings.
5. Keep a folder of all of your work, both preliminary exercises and major graded writings.
6. At the direction of your teacher, use the exercises in the Handbook, the Learning Activity Packets, or any other material provided you, to correct any weaknesses in your mechanics or grammar skills.

RESOURCES AND MATERIALS

Basic Texts

Developing Writing Skills, Second Edition, West (Prentice-Hall, 1973)
Handbook to English, Pollock and Williams (Macmillan, 1973)

Supplementary Reading and Resource Books

Write Now!
Dig U.S.A. Series
New Approaches to Writing
Dictionary
Roget's Thesaurus

Audio-Visual Materials

SRA Composition Series, Petersen (Transparencies)
Effective Writing: Revise and Improve

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by
1. Student improvement on both preliminary activity exercises and major graded writing.
2. Successful completion of each piece of writing in a designated area as specified by chapters in the basic text.
3. Major writing assignments, which will be graded, as set forth at the end of each chapter of study.

LIFE IN AMERICA — THE MODERN AMERICAN NOVEL

DESCRIPTION

The modern American novel is the story of the migrant worker and the business man, of the insane and the scientist, of the preacher and the politician, and of the farmer and the office worker--all living, hating, fighting, building, and living. Thus, this course will explore living in America through the eyes of the characters and the voices of authors from all levels of life. Novels studied will come from both required and optional lists. Students will be evaluated on written analyses, discussions, and oral interviews.

OBJECTIVES

The student will

1. Read a variety of books in search for knowledge and understanding about life in America.
2. Give evidence of developing in the direction of a continuing enjoyment of reading.
3. Expand his working vocabulary through reading.
4. Demonstrate a knowledge of the novel as a genre.
5. Analyze the diversity of life in America as reflected through its literature.
6. Identify the four essential elements of fiction: setting, plot, characterization, and theme in his reading of novels.
7. Identify conflict in the novel.
8. Evaluate the author's style and choice of words.
9. Discuss symbolism in the novel.
10. Read a novel with emphasis on the literal, interpretive, and applied levels of reading through the use of a Three-Level Study Guide.
11. Identify the point of view from which a given novel is told and state how this method of presentation affects the novel's meaning.
12. Analyze the tone of a novel and its overall effect on the enjoyment of reading.
13. Determine the motivating force for a specific character's actions in a novel.
14. Relate the novel to his personal experience by discussing his identification with a character or characters through statements of any particular passage or incident which evoked strong feeling in him.

15. Learn the usual structure of a book review through reading current reviews in periodicals.
16. State any new ideas about life in America that he learned through his reading.

SUGGESTED ACTIVITIES

1. Read Huckleberry Finn and The Grapes of Wrath to be studied and discussed in class.
2. From the supplementary reading list, select and read two novels. Prepare both written and oral analyses of theme, character, plot, and structure.
3. Prepare a panel discussion with your classmates who have read novels within the same thematic realm.
4. Research an author you have read for information pertaining to his life and to how his experiences affected his writing career.
5. Compile a class "Best Seller List."
6. Using a Three-Level Study Guide, read the common-study novels for the course with emphasis on the three levels of interpretation: literal, interpretive, and applied.
7. Read, for additional credit, approved American novels and discuss them with your teacher on an individual basis.
8. Creatively illustrate a novel you have read.
9. Complete Learning Activity Packets as directed to improve your use of language in your writing.
10. Incorporate new words in your writing and speaking to show growth in your command of language.
11. Read professional book reviews to discover the structure of a review and to keep abreast of the "fiction market."
12. Write book reviews to be added to the class collection.
13. Role play an interview with an author.
14. Research the process of getting a book published.
15. Write a composition comparing a film to the novel on which it was based.
16. Make a collage depicting a common theme in your readings.
17. Conduct a class discussion on the values upheld by a character or characters in your reading.
18. Working in small groups, dramatize a scene from a common-study novel.
19. Exploring the realm of American literature, compile a list of the common problems facing mankind, regardless of his station in life.

20. Write a character sketch of your "ideal person." Draw upon real or fictional life.

RESOURCES AND MATERIALS

Basic Readings

The Adventures of Huckleberry Finn, Twain
The Grapes of Wrath, Steinbeck

Supplementary Readings

Main Street, Lewis
The Great Gatsby, Fitzgerald
Ethan Frome, Wharton
Moby Dick, Melville
Daisy Miller, James
The Sun Also Rises, Hemingway
The Sound and the Fury, Faulkner
The Scarlet Letter, Hawthorne
Maggie: The Girl of the Street, Crane
Moss on the North Side, Wilkinson
The Jungle, Sinclair
The Deerslayer, Cooper
The House of Seven Gables, Hawthorne
Uncle Tom's Cabin, Stowe
The Last of the Mohicans, Cooper
Cale, Wilkinson
The Reivers, Faulkner
An American Tragedy, Dreiser
Babbit, Lewis
East of Eden, Steinbeck
The Call of the Wild, London
A Farewell to Arms, Hemingway
Tender Is The Night, Fitzgerald
A Portrait of the Artist as a Young Man, Joyce
The Age of Innocence, Wharton
Billy Budd, Melville
Looking Backward, Bellamy
The American Novel and Its Tradition, Chase
Rise of the American Novel, Crane
Recent American Novels, Ludwig

Audio-Visual Materials

Films

Huckleberry Finn, Parts I, II, III
American Literature
Hemingway
Literature Appreciation: How to Read Novels

Novel: What It Is, What It's About, What It Does
Mark Twain Gives an Interview
The Grapes of Wrath
Midwest Literature: "The City Background"
"The Town Background"
"The Farm Background"
Literature Appreciation: Character Analogy

Filmstrips
The American West in Literature
Audio-Visual History of American Literature
Mark Twain Series

Records
The Best of Mark Twain
Scenes from American Novels

Other Resources

Posters on authors, and pictures and slides on the American Scene

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by
1. Observation of increased volume of reading through student record cards and personal interviews.
2. Testing, such as an essay test analyzing the diversity or life in America as reflected through its literature.
3. Written expression, such as a composition of analysis or comparison and contrast of themes.
4. Oral expression, such as participation in panel discussions and class discussions.
5. Results of information-gathering, such as the writing of a research paper on an American author.
6. Objective quizzes on factual material.
7. Improvement of vocabulary as evidenced in speaking and writing.

MAN AND THE SUPERNATURAL

DESCRIPTION

In many popular short stories, novels, and movies, characters are affected by a force they cannot see and often cannot describe. Some people call this force possession by evil powers, while others recognize it as a subconscious force within the character. Whatever the force or its source, it has made its mark on literature, from the witches in Macbeth to the spirits in the modern novel, The Other.

OBJECTIVES

The student will

1. Expand his reading interests by reading and discussing supernatural literature.
2. Relate tales of the supernatural to the class, thereby upgrading his ability to speak before a group.
3. Analyze the techniques of supernatural writers to determine what makes a tale scary.
4. Write his own supernatural tale.
5. Evaluate the effects of mood and atmosphere in supernatural literature.
6. Expand his supernatural vocabulary.
7. Continue to improve his talents to express himself clearly, effectively, and forcefully in both written and oral form.
8. Analyze techniques of supernatural movies and TV programs to determine why they keep him on the edge of his seat.
9. Evaluate the validity of supernatural beliefs.
10. Demonstrate his creativity by preparing a supernatural project.
11. Interact with speakers such as an astrologer, the resident of a haunted house, a poltergeist victim, a magician, a raconteur of ghost stories, and perhaps a witch or warlock.
12. Examine the changing attitudes of people to supernatural happenings, ranging from the witches in Macbeth, to the convicted witches at Salem, to the possessed spirits of today's novels and short stories.

SUGGESTED ACTIVITIES

1. Read for class discussion and activities the short stories, poems, and plays listed as required reading.
2. Analyze how suspense, atmosphere, and mood are created in supernatural tales.
3. List words with emotional impact often used in supernatural tales.
4. Create a collection of supernatural sounds on tape.
5. Create a skit with sound and action (no dialogue) which conveys horror.
6. Bring a scary picture to class and caption it in supernatural terminology.
7. Bring in a scary picture and write a story about it in class.
8. Write a paper giving human characteristics to an inanimate object.
9. Prepare and devour a supernatural feast, featuring devilish delicacies such as deviled eggs, deviled crabs, and devil's food cake.
10. Research the history of human organ transplants in both the supernatural and the real world; have a panel discussion to determine what effect the transplanted organ has on the recipient.
11. Write the beginning and concluding sentences to a possible supernatural story. Exchange papers with a classmate and write a supernatural story, using the two sentences you receive.
12. List and define supernatural terms in a notebook as reference for written assignments.
13. Research the symbols, traditions, and activities of Halloween.
14. Plan a spooky Halloween party; come dressed as your favorite spirit.
15. Plan in small groups an authentic haunted house, with each group working on one room of the house.
16. Explain to the class why a supernatural TV show or movie is effective.
17. Using your collection of supernatural sounds for dramatic effect, work in a small group and create a supernatural tale to tell the class.
18. Read a specified number of short stories from the supplemental list and write a one-sentence annotation of each in which you emphasize plot.
19. Relate a supernatural happening from your own experience or one you have heard of that happened to someone else.
20. Pretend you are vacationing in a haunted house; write a letter to a friend describing what a great time you are having.

21. Read two novels from the supplemental list; write a paper comparing or contrasting the plots.
22. Imagine you are susceptible to possession by a famous deceased person; write a paper describing how this possession alters your life.
23. Tell the class your family's favorite ghost story.
24. Create a tactile, supernatural surprise. Bring it to school in a bag or box; exchange your surprise with that of a classmate and, without looking, guess what the surprise is by feeling it.
25. Design a vampire, witch, or warlock costume or mask.
26. Create the physical trappings of a supernatural play or movie.
27. Research and re-enact a scene from the Salem witch trials.
28. Perform a magic trick for the class, if you are of that bent.
29. Question various speakers.
30. Complete Learning Activity Packets as directed to improve your writing.

RESOURCES AND MATERIALS

Basic Reading

Collections:

The Supernatural in Fiction, Kelley, ed. (McGraw-Hill, 1973)
Edges of Reality, Kneer, ed. (Scott, Foresman, 1972)
Literature of the Supernatural, Beck, ed. (McDougal, Littell, 1974)

Short Stories:

from Accent: USA (Scott, Foresman, 1965)
"We Aren't Superstituous," Benet, p. 100
"The Fog on Pemble Green," Barker, p. 109
"Dark They Were and Golden-Eyed," Bradbury, p. 534
from The English Tradition: Fiction (Macmillan, 1968)
"The Celestial Omnibus," Forster, p. 335
"Miss Pinkerton's Apocalypse," Spark, p. 365
from The United States in Literature, The Glass Menagerie Edition (Scott Foresman, 1972)
"The Devil and Tom Walker," Irving, p. 84C
"The Black Cat," Poe, p. 104C
"The Fall of the House of Usher," Poe, p. 109C
"The Birthmark," Hawthorne, p. 155C
"The Haunted Boy," McCullers, p. 83M
from American Literature (Houghton Mifflin, 1965)
"The Devil and Daniel Webster," Benet, p. 280

Poems:

from English Literature (Houghton Mifflin, 1965)

"Beowulf," p. 35

"The Rime of the Ancient Mariner," Coleridge, p. 428

from Responding Five (Ginn, 1973)

"The Witch of Coos," Frost, p. 211

Supplementary Reading

Short Story Collections:

Famous Ghost Stories, Cerf, ed.
Hard Day at the Scaffold, Hitchcock, ed.
Scream Along with Me, Hitchcock, ed.
Stories Not for the Nervous, Hitchcock, ed.
Horror Times Ten, Norton, ed.
Great Tales of Horror, Poe, ed.
Twilight Zone Revisited, Serling
Great Ghost Stories, Stern, Van Doren, ed.
Fifty Great Ghost Stories, Canning, ed.

Novels:

You'll Like My Mother, Hintze
The Other, Tryon
Spirit of Jam, Newby
Girl on a Broomstick, Burt
Frankenstein, Shelley
The Turn of the Screw, James
Dr. Jekyll and Mr. Hyde, Stevenson
The Screwtape Letters, Lewis
Dracula, Stoker
The Paper Dolls, Davies
The Chalk Garden, Baynold
Moon Eyes, Poole
The Witch of Blackbird Pond, Spears
Rosemary's Baby, Levin
The Possession of Joel Delaney, Stewart
Green Darkness, Seton
A Mirror for Witches, Forbes

Non-fiction:

Gothic Ghost, Holger
Virginia Ghosts, Lee
Casebook for Ghosts, O'Donnell
Ghosts Along the Mississippi, Loughlin
Horror! Douglas
Possession. Dane
Strange ESP, Smith
A Dream of Dracula, Wolf
Haunted Houses, Svey, Smith, Bell
Rumor of Angels: Modern Society and the Rediscovery of the Supernatural, Berger

Vampires, Werewolves, and Ghouls, Hurwood
Voices from the Edge of Eternity, Myers
Borderland: A Casebook of Supernatural Stories, Stead
Tale of Terror: A Study of Gothic Romance, Birkhead
Supernatural Horror in Literature, Lovecraft

Audio-Visual Materials

Records: Tales of Mystery and Terror
Sounds from the Haunted House
A Coven of Witches' Tales
Tales of Witches, Ghosts, and Goblins
Famous Monsters
Ambrose Bierce, Tales of Horror and Suspense
Witchcraft of Salem Village
The Turn of the Screw
The Daemon Lover and The Lottery

Filmstrips: The Mummy's Foot
The Body Snatchers
The Damned Thing

Films: The Witches of Salem: The Horror and the Hope

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Essay tests, given every two or three weeks, to allow the student not only to catalog and organize on paper what he has learned but also to express his own opinions about what has been discussed in class.
2. Teacher and student observations of student participation in group projects.
3. Teacher and student analysis of student's oral presentations to class
4. Teacher evaluation of assigned written work with emphasis on the composition skill focus designated for the particular quarter.
5. Teacher evaluation of information assigned to be collected by the student.
6. Student and teacher critiques of individual and group projects.
7. Student and teacher judgment of the winning team in a debate.
8. Teacher assessment of student's ability to follow directions.
9. Teacher evaluation of the student's improvement in vocabulary and language skills.
10. Teacher and student evaluation of student's discernment and courtesy in interacting with resource persons.

THE MODERN SHORT STORY

DESCRIPTION

This course will be an analysis of the modern short story as a literary form with a careful look at the interdependence of plot, character, and setting. Symbolism and theme will also be examined in specific types of world literature, including the humorous, realistic, satirical, and suspenseful.

OBJECTIVES

The student will

1. Learn the basic components of a short story: conflict, point of view, action, plot, climax, character, and setting.
2. Define the short story as a genre with its own particular characteristics.
3. Recognize and accept stories as "comments on life" and be able to apply the ideas to himself. He will demonstrate this through writing and discussion.
4. Identify the author's purpose in writing and learn to extract and paraphrase deeper meaning from the stories.
5. Summarize the plot of a short story.
6. Distinguish between different techniques and styles of writers through an exposure to an assortment of authors.
7. Identify the conflict in a story and suggest his own personal strategy for solving the conflict.
8. Discuss the language used by the author of a story.
9. From his reading, learn new vocabulary words which will be reinforced through vocabulary extension excercises and individual usage in speaking and writing.
10. Compare and/or contrast the theme and characterization of two or more stories.

SUGGESTED ACTIVITIES

1. Compare and contrast a fictional character with a person you know in terms of his outlook on life, goal orientation, and personality.
2. Write an original ending for one of the stories.
3. Impersonate a character from a short story for your classmates to identify.
4. Make a collage which depicts the theme of a story or of a group of stories.
5. Bring to class a contemporary song which illustrates the theme of a story you have read.
6. Compare and contrast in writing the characters of two stories.
7. Write your own short story.
8. From your reading, select a character with whom you can identify. Write a composition describing your identification with him.
9. Participate in a Directed Reading-Thinking Activity on one of the stories.
10. Compare and contrast the ways in which the main characters from two stories resolve a conflict. Justify the resolution to be the more mature.
11. Use a Three-Level Study Guide to interpret a short story.
12. Research one of the authors you have studied.
13. Compile a list of emotions experienced by a selected group of characters. Choose an emotion with which you are familiar and describe in writing how you most often deal with it.
14. Dramatize in class a story or a scene from a story.
15. Read a specified number of short stories outside of class. For each story prepare a summary of plot, a character sketch, or a theme analysis to be turned in at the end of the course.
16. Using vocabulary extension exercises learn new vocabulary words found in the stories.
17. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Readings

The Range of American Literature: Fiction, Ball
Black American Literature: Fiction, Turner
American Literature (Houghton Mifflin, 1965)
"Dr. Heideggar's Experiment," Hawthorne
"To Build a Fire," London
Insights into Literature (Houghton Mifflin, 1965)
"The Open Window," Saki
The American Experience (MacMillan, 1968)
"Flight," Steinbeck
The Realm of Fiction: 61 Short Stories
(McGraw Hill, 1965)
"While the Auto Waits," O. Henry

Supplementary Readings

"Two Soldiers," Faulkner
"Thank You, Ma'am," Hughes
"All the King's Horses," Vonnegut
"The Secret Life of Walter Mitty," Thurber
"The Man Who Was Almost a Man," Wright
"The Other Side of the Hedge," Forster
"The Wall," Sartre
"Rope," Porter
"Next Door," Vonnegut
"The New Dress," Woolf
"Old Man at the Bridge," Hemingway
"Early Marriage," Richter
"The Ordéal at Mt. Hope," Dunbar
"Outcasts of Poker Flat," Harte
"The Wind Blows," Mansfield
"Fog on Pemble Green," Barker
"Split Cherry Tree," Stuart
"The Duchess and the Jeweler," Woolf
"A Rose for Emily," Faulkner
"Football Punk--That's Me," Herndon
"The Famous Satchel Page," Donovan
"The Hawk They Couldn't Kill," Graham
"The Black Cat," Poe
"The Guest," Camus
A Handbook on Story Writing, Williams
The Modern Short Story in the Making, Burnedt
Masters of the Modern Short Stories, Havighurst

An Anthology of Famous American Stories, Burrell
The Lonely Voice; A Study of the Short Story, O'Conner
Scope magazine
An Introduction to the Short Story, Redman
Fifty Great Short Stories, Bantam
Short Story Masterpieces, Dell

Audio-Visual Resources

Filmstrips

Development of the American Short Story
Mark Twain
Edgar Allan Poe Series
Interpretation and Evaluation of the Short Story
That Strange Mr. Poe
Monkey's Paw

Films

Dr. Heidegger's Experiment
The Lottery
The Open Window
To Build A Fire
My Old Man
The Lady, or the Tiger
The Red Balloon
Hemingway, Parts I&II
Literature Appreciation: How to Read Stories
The Secret Sharer
Fog
The Crocodile

Records

Poems and Tales of Poe
The Luck of Roaring Camp
Understanding and Appreciation of the Short Story
Understanding Chaucer and "The Canterbury Tales"

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Objective quizzes on factual information.
2. Essay tests discussing the styles and techniques of various writers.
3. Written expression, such as theme analyses, character sketches, and plot summaries.
4. Oral expression, such as participation in a panel discussion or a class discussion.
5. Observations, such as personal involvement in the learning process.

THE POETRY OF ROCK MUSIC

DESCRIPTION

Are contemporary "rock" artists poets? Who is a poet? What is a poem? What feelings are expressed by songwriters? Does today's music influence change, or is it a reflection of change? Examine these and other questions with artists such as Bob Dylan, the Beatles, Simon and Garfunkel, James Taylor, Carole King, Moody Blues, and others, as well as those of the student's choice.

OBJECTIVES

The student will

1. Analyze the characteristics of a poem.
2. Identify the poetic qualities of song lyrics.
3. Select the most creative images found in the lyrics of selected songs.
4. Identify common themes used by both poets and songwriters.
5. Identify the qualities of music and/or lyrics which evoke moods.
6. Select and define poetic devices (simile, metaphor, alliteration, etc.) found in lyrics.
7. Write poetry of various types.
8. Communicate in oral and written form his feelings, opinions, and ideas about what he hears.
9. Compare the lyrics of a song to the words of a poem.
10. Examine to what extent contemporary music influences attitudinal changes in society.

SUGGESTED ACTIVITIES

1. Compare and/or contrast the theme of two songs.
2. Compare and/or contrast the theme of a song and a poem.
3. Listen to a song and write a descriptive paragraph about the emotion you feel.
4. Listen to a song and write a short narrative about what you think is going on.
5. Choose a theme and find songs which develop that theme. Share this with the class.
6. Write examples of various poetic devices while listening to music.

7. Choose a songwriter, research his life and career, and report your findings to the class.
8. Show how a particular songwriter of your choice is a spokesmen for today. Select lyrics and share them with the class.
9. Paraphrase in a paragraph the lyrics of a song.
10. Write a sketch of a character presented in a song.
11. Create something artistic (painting, collage, mobile, etc.) stimulated by listening to music.
12. Select a poem and play an instrumental recording you feel captures its mood.
13. Listen to the same song recorded by different artists and compare differences in style, tone, interpretation, etc.
14. Try writing your own poem. What music would you choose to set it to?
15. Compose your own song and lyrics and perform the composition for the class.
16. Participate in a panel or group discussion about songs and lyrics related to a specific theme.
17. Research your favorite kind of music (rock, folk, jazz, blues, soul, etc.) and report your findings to the class.
18. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Readings

The Poetry of Rock, Goldstein
Poetry of Relevance, Book 1, Hogan
Poetry of Relevance, Book 2, Hogan

Supplementary Reading

Discovery in Song, Book 1, Heyer, O'Brien, Sheehan
Pop/Rock Lyrics, Books 1,2,3, Walker
The Poetry of Soul, Nicholas
Bob Dylan Songbook, Warner Brothers Music
Listen to the Warm, McKuen
Lyric Voices, Graves, McBain
The Age of Rock, Eisen

Audio-Visual Resources

Record Albums:

Bob Dylan's Greatest Hits
The Beatles (1962-66)

The Beatles (1967-70)
Sgt. Pepper's Lonely Hearts Club Band
The Doors: Doors
Sweet Baby James
Tapestry
Joni Mitchell
Tea for the Tillerman
Days of Future Passed (Moody Blues)
Elton John
Bridge Over Troubled Waters
There Goes Rhymin' Simon
Simon and Garfunkel, Vols. 1,2
Electric Ladyland (Hendrix)

Other Resources:

Selected slides and posters (Motivational materials for writing.)

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Class participation: discussion, interest, response.
2. Written interpretation of selected works. (Periodic)
3. Creative response to selections in short written form.
4. Subjective writings which require knowledge of subject matter or material covered.

THE RESEARCH PAPER

DESCRIPTION

For the student who plans to enter college, this course is a must. The course will involve the step-by-step writing of a short research paper with the emphases on proper form, proof of a thesis statement, proper credit of materials, and research methods. Since topics for the paper will be based on English writers, a brief chronological study of English literature will be included.

OBJECTIVES

The student will

1. Choose a topic for his paper based on some aspect of English literature.
2. Limit his topic to one that can be developed in five to seven typed pages.
3. Prepare a working bibliography.
4. Write a preliminary outline and thesis statement as a guide for note-taking.
5. Read extensively on his topic and take notes on index cards.
6. Group note cards according to subject matter and write a final thesis statement and outline.
7. Write a first draft of the paper.
8. Write the revised final paper with footnotes and bibliography.
9. Show a mastery of the techniques of the research paper.
10. Use effectively the rules of capitalization, spelling, and punctuation.
11. Apply the rules of agreement, cases of pronouns, pronoun reference, and the tenses of verbs in his writing.
12. Use transitional devices throughout his paper.
13. Consistently use third person in his writing of the research paper.
14. Effectively use available library resources such as the card catalog and the Reader's Guide.
15. Recognize the basic chronological periods of English literature and selections from each period.
16. Analyze in depth one period of English literature.

SUGGESTED ACTIVITION

1. Use the card catalog and Reader's Guide to look up available material on your subject.

2. Write a preliminary outline and thesis statement.
3. Take notes on index cards and group them according to subject matter.
4. Write a final thesis statement and outline.
5. Write a first draft of your paper.
6. Write the revised final paper with footnotes and bibliography.
7. Work in groups to prepare an oral report on one period of English literature.
8. Read at least one selection from each period of English literature.
9. Prepare a chart depicting the chronology, representative types of literature, and representative works and authors from each period of English literature.
10. Write a paper to show common themes that transcend the periods of English literature.
11. Complete Learning Activity Packets as directed to improve your use of language.

RESOURCES AND MATERIALS

Basic Texts

MLA Stylesheet
England in Literature, Macbeth Edition (Scott, Foresman-1973)
Macmillan Handbook to English

Audio-Visual Materials

Transparencies: Unit XI of the SRA Composition Series

Filmstrips: The Card Catalog
Using the Total Resources of the Library
Look It Up
Reader's Guide--Ready Reference
The Reader's Guide to Periodical Literature
Audio-Visual History of English Literature
Writing a Research Paper

Record: Master Recordings in English Literature

Special Student Resources

Masters of Modern Drama, Block
The Outline of Literature, Drinkwater
From Beowulf to Modern British Writers, Ball
Oxford Companion to English Literature
Cambridge History of English Literature

The Concise Encyclopedia of English and American Poets and Poetry, Spender, ed.
New Century Handbook of English Literature

STRATEGIES FOR EVALUATION

The degree of fulfillment of course objectives to be determined by:

1. A completed research paper
2. Observations
3. Written and oral expression
4. Involvement in the learning process
5. Mastery of language skills
6. Responses to directions
7. Tests

ROMANTIC LOVE

DESCRIPTION

Do you think you know true love from a temporary affair? Can love at first sight last? What constitutes a lasting man-woman relationship? These and other questions will be explored through novels, plays, short stories, and poems dealing with the theme of love.

OBJECTIVES

The student will

1. Analyze through literature the types of love that can exist between a man and a woman.
2. Interact orally with his classmates on the values of different types of love relationships.
3. Discuss interpersonal relationships from his own experiences.
4. Differentiate between infatuation and mature, romantic love.
5. Identify the complexities and problems of a love relationship created by family and society.
6. In analyzing fictional characters, relate them when appropriate to his own experiences.
7. Identify love stories that have been communicated in many forms such as paintings, sculpture, music, and film.
8. Compile information and report on the changing masculine and feminine roles.
9. Communicate in both oral and written form his ideas and feelings about what he reads.
10. Gather from his reading information about the qualities in the male and female that lead to a lasting relationship.
11. Survey realistically the difficulties of adjustment in being married to and/or living with another person.
12. Examine case studies of marital problems.

SUGGESTED ACTIVITIES

1. Compare and contrast at least two art forms which depict a love story.
2. Report orally on courtship and/or marriage customs in a given era or culture.

3. Use at least two sources to investigate the love story of a famous couple--from fiction or from real life.
4. Prepare an illustrated book of selected love poems with your written impressions of these poems.
5. Prepare, administer, and tabulate a questionnaire surveying peer attitudes toward problems in a man-woman relationship.
6. Write a "Dear Abby" column with questions and answers relating to problems of love.
7. Invent some problems involving love and suggest possible solutions.
8. Role-play a situation involving a problem of love.
9. Listen to and interact with a speaker on marriage problems.
10. Survey the problems of selected married couples and tabulate the results for your class.
11. Write and present a dialogue showing a family conflict dealing with dating and love.
12. Compose original poems and/or songs about love.
13. Pretend you are a character in one of your supplementary readings. Write a letter to a friend in which you explain your situation, feelings, and thoughts.
14. Create your own comic strip about love.
15. Make a copy of the words to a popular song about love. Explain the type of love relationship demonstrated in the lyrics.
16. Write an essay about the person you love explaining what qualities you find in him or her that have attracted you.
17. Using the Three-Level Study Guide, read a short story about love with emphasis on the three levels of interpretation.
18. Using vocabulary extension exercises, learn new words found in the literature to add to your vocabulary.
19. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Readings

Love from The Concerns of Man Series (McDougal, Littell)
The Fantasticks, Jones and Schmidt
Shadow of the Lynx, Holt
Joy in the Morning, Smith
England in Literature--Macbeth Edition (Scott Foresman, 1973)
"Eveline," Joyce
"Two Blue Birds," Lawrence
"When We Two Parted," Byron

"The Passionate Shepherd to His Love," Marlowe
"The Nymph's Reply to the Shepherd," Raleigh
Sonnet 116, Shakespeare
"To the Virgins, to Make Much of Time," Herrick

Black American Literature-Poetry, Turner
"Since You Went Away," Weldon
"Flower of Love," McKay
"Sing in Spite of Myself," Cullen
"Powers of Love," Horton
"The Eye of Love," Horton

The United States in Literature--Glass Menagerie Edition, (Scott, Foresman, 1973)
"The Jilting of Granny Weatherall," Porter
"Gone," Sandburg

Supplementary Readings

A Patch of Blue, Kata
Jane Eyre, Bronte
Wuthering Heights, Bronte
Mrs. Mike, Freedman
Rebecca, du Maurier
The Book of Ruth, the Bible
Tess of the D'Urbervilles, Hardy
Gone with the Wind, Mitchell
Katherine, Seton
Avalon, Seton
East of Eden, Steinbeck
Love Is Eternal, Stone
Anna Karenina, Tolstoy
Pride and Prejudice, Austen
My Darling, My Hamburger, Zindel
Mr. and Mrs. Bo Jo Jones, Head
A Tree Grows in Brooklyn, Smith
Love Story, Segal
Of Human Bondage, Maugham
Ask Me If I Love You Now, Laing
The Barretts of Wimpole Street, Besier
Cyrano de Bergerac, Rostand
The Matchmaker, Wilder
The Taming of the Shrew, Shakespeare
West Side Story, Laurents
Two's Company, Cavanna
The Luckiest Girl, Cleary
Seventeenth Summer, Daly
Bride at Eighteen, Colman
From This Day Forward, De Leeuw
Class Ring, Du Jardin

Double Wedding, Du Jardin
The Real Thing, Du Jardin
First Love Farewell, Emery
Academy Summer, Gilbert
Sandy, Gray
Dragonwyck, Seton
Senior Dropout, Summers
Tougher Than You Think, Summers
The Highest Dream, Whitney
Frenchman's Creek, du Maurier
Bride of Pendorric, Holt
Curse of the Kings, Holt
The King of the Castle, Holt
Legend of the Seventh Virgin, Holt
Menfreya in the Morning, Holt
Mistress of Mellyn, Holt
The Secret Woman, Holt
Shivering Sands, Holt
The Edge of Time, Erdman
In Search of Mihailo, Palà
Teacup Full of Roses, Mathis
Doctor Zhivago, Pasternak
The Owl and the Pussycat, Lear
A Farewell to Arms, Hemingway
Daisy Miller, James
Snow Goose, Gallico
Gown of Glory, Turnbull
Love Is Forever, Bell
Wilderness Bride, Johnson
The Love Letters, L'Engle
A Year Is Forever, MacKenzie
Big Doc's Girl, Medearis
Désirée, Selinko
A Love, or a Season, Stolz
Shadows into the Mist, Turngren
Tarry Awhile, Weber
Flush, a Biography, Woolf
Nine Brides and Granny Hite, Wilson

Audio-Visual Materials

Records:
The Barretts of Wimpole Street
Hello, Dolly
The Fantasticks
Popular love songs

Filmstrips:
What About Marriage: Romantic Love and Dirty Dishes, 'Til Death Do Us Part, Two Case Studies

Love: Dating Problems of Young Teens
Pasternak: Doctor Zhivago
Poems of Love

Films:

From Modern Talking Picture Service (free on loan)
The Forced Marriage, Moliere
The Creditors, Shindberg
The Wedding, Chekhov
Man and Woman: The Taming of the Shrew
The Magic Prison

Other Resources

Speaker:
Psychologist or marriage counselor to talk about problems in love, dating, and marriage
Teacher Resources:
Black American Literature Poetry, Turner, ed.
Student Resources:
Learning Activity Packets

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Objective testing for factual knowledge
2. Subjective essay tests for analysis, interpretation, comparison/contrast
3. Written and oral expression
4. Student's attitudes
5. Interaction in group projects and discussions
6. Responses to directions
7. Involvement in the learning process through class participation

SEARCH FOR IDENTITY

DESCRIPTION

If you want to "find yourself" and discover what is important to you, you are not alone. Each person struggles to understand himself. In this course you can read about people who have seen the importance of looking within themselves, the necessity of personal experience for learning and growth, and the importance of finding the answers for themselves. Reading books such as A Member of the Wedding, Siddhartha, and Drop-Out can help you put your thoughts and feelings into clearer focus so you may profit from others' insights about the stages of self-discovery.

OBJECTIVES

The student will

1. Increase variety of interest areas by assessing his abilities and talents and by becoming aware of those which he is capable of developing.
2. Criticize the opinions of Dr. L. J. Peter, as set forth in The Peter Principle, by evaluating the way he and others acquire self-knowledge.
3. Summarize from literature the ways of finding identity or of being a hero.
4. Describe problems of having realistic goals.
5. Illustrate personal reactions to an individual with a split personality.
6. Identify the American success ethic through literary passages, ads, songs, photos, and articles.
7. Synthesize Siddhartha's unrelenting search for life's ultimate meaning with the student's own quest for identity.
8. Describe from reading Drop-Out how a dreary life without a diploma produces a negative self-image for two teenage characters.
9. Interpret ways of "finding himself" by listening to and applying to himself the daily "Focus on Identity" (teacher-made presentation).
10. Endeavor to "find himself" by locating a poem, quotation, song, or passage that relates to him individually.
11. Through an increased volume of reading, describe the way he and other people answer the following questions during the teen years: "Who Am I?" (your picture of yourself), "Who Are You?" (your attitude toward others), "What Can I Do?" (your confidence and skill with things and people), "Why Should I?" (your beliefs and the values by which you live).

12. Compare and contrast from literature (such as Shakespeare's "Seven Ages of Man") levels of maturity and developmental tasks as follows: (a) infant--learning to trust people, (b) baby--proving he is a separate person, (c) child--taking initiative in doing things, (d) pre-teen--mastering many activities, (e) teen--establishing a new identity, (f) young adult--loving and sharing, (g) adult--influencing the lives of others, and (h) senior-citizen--seeing life as a whole.
13. Communicate to others how and why teenagers, as described in literature and observed in real life, try out various roles.
14. Inquire, by conducting taped interviews, how other young people are confronting the question, "Who Am I?"
15. Communicate clearly and in acceptable form his self-image and his impressions of others.
16. Compare and contrast the authors, books, themes, and situations in Siddhartha, A Member of the Wedding, and Drop-Out.
17. Develop and use some research skills by writing on "How Other People Affect the Individual's Search for Maturity."
18. Illustrate key passages (in the basic books) on how biases affect the individual's search for maturity by using one of the following methods: making of a collage; designing of a book cover; organizing of a panel discussion; quoting of specific examples; defining of problems on the testing of factors involved in hypothetical situations; organizing, writing, and taping of a TV talk show revolving around an author or a book.

SUGGESTED ACTIVITIES

1. Write an essay on the following: I am not satisfied with myself the way I am.
2. Write an autobiography discussing who you are, how you know who you are, and the advantages and disadvantages of self-knowledge.
3. Answer the questionnaire on "Finding Yourself" to be provided.
4. Evaluate the results of the questionnaire in terms of your personal goals.
5. Choose from your reading a character you would like to be. Describe his "three faces": (1) how others see him, (2) what he really is, (3) what he would like to be. Then explain why you would like to be like him.
6. Bring in ads that appeal to the urge to be "somebody important."
7. Bring to class a folk-rock song on "knowing oneself."
8. Find a portrait of someone. List the characteristics you see, and develop a character sketch based on what you believe to be the dominant characteristic.

9. Discuss the implications of the final encounters when Govinda realizes that Siddhartha has found peace, but he that has followed Buddha has not.
10. Describe what is revealed in Drop-Out about life without a diploma.
11. Listen to the daily "Focus on Identity" and select a passage, quotation, poem, or song relating to the theme of the day to add to your personal collection.
12. Make a taped presentation based on an inquiry to find out how young people are confronting the question, "Who Am I?"
13. Write an essay on one of the following: "What Creativity Is," "Characteristics of Creativity," "Adopting New Thought Patterns," or "Brainstorming."
14. List ways in which television causes "future shock."
15. Answer the questions on the questionnaire on "Finding Yourself."
16. After reading a non-fictional work such as The Peter Principle, write a statement of the work's controlling idea, along with some of its principles.
17. In reading the basic books which show a different culture from your own, compare and explain what features, if any, are similar to features in your own life style and which are different. Then compare and contrast the authors, books, themes, and situations.
18. Write a paragraph on how other people affect the individual's search for maturity.
19. Illustrate how biases affect the search for maturity by using one of the following methods: making of a collage; designing of a book jacket; organizing of a panel discussion; quoting of specific examples; defining of problems on the testing of factors involved in hypothetical situations; or organizing, writing, and taping of a TV talk show revolving around an author or a book.
20. Make personal inventories as directed by writing sentences that express your feelings about yourself.
21. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Reading

The Search for Self (McDougal, Littell, 1972)
A Member of the Wedding, McCullers
Siddhartha, Hesse
Drop-Out, Eyerly
The Peter Principle, Peter
"In Search of Identity," Unit I in Adventures in Values, (Harcourt, Brace, and World, Inc.)

Supplementary Reading

Novels:

The Fog Comes on Little Pig Feet, Wells
The Yearling, Rawlings
The Red Pony, Steinbeck
Billy Budd, Melville
Heart of Darkness, Conrad
A Separate Peace, Knowles
This Side of Paradise, Fitzgerald
The Great Gatsby, Fitzgerald
Tender Is the Night, Fitzgerald
The Pigman, Zindel
Cress Delahanty, West
Goodbye, Mr. Chips, Hilton
The Late George Apley, Marquand
Catch 22, Heller
Go Tell It on the Mountains, Baldwin
The Thread That Runs So True, Stuart
How Green Was My Valley, Llewelyn
The Snow Goose, Gallico
The Citadel, Cronin
The Green Years, Cronin

Short Stories:

"The Secret Sharer," Conrad
"The Bear," Faulkner
"Youth," Conrad

Poetry:

"The Love Song of J. Alfred Prufrock," Eliot
"The World Is Too Much with Us," Wordsworth
"The Road Not Taken," Frost

Drama:

A Christmas Memory, Capote

Anthology:

The Black Hero, Murray and Thomas, ed.

Non-fiction and Biography:

The Status-Seekers, Packard
Up the Down Staircase, Kaufman
The Three Faces of Eve, Thegpen and Cleckley
Becoming the Complete Adult, Doniger
My Life with Martin Luther King, Jr., King
Incredible Athletic Feats, Benagh
Brian Picallo: A Short Season, Morris
Nobody Said It's Easy, Smith
Moving into Manhood, Bauer
Way to Womanhood, Bauer
Understanding Ourselves, Noshplitz
Trumpeter's Tale: The Story of the Young Louis Armstrong, Eaton
The Prophet, Gibran

Audio-Visual Materials

Films:
A Christmas Memory, Capote
The Secret Sharer, Conrad
To Be Young, Gifted, and Black, Hansbury
Raisin in the Sun, Hansbury

Filmstrips:
Adolescent Experience: "Forming Beliefs"
"Interpersonal Relationships"
"Understanding Emotions"
"Reflection of Myself"
"Shaping Identity"
"Selling Goals"
"Your Personality the Others Know"

Sound-Slide Programs from The Center for the Humanities, Inc.:
Man and His Environment in Harmony and Conflict
Am I Worthwhile? Identity and Self-Image
An Inquiry into the Nature of Man: His Inhumanity and and His Humanity
Man's Search for Identity

Teacher Resources

Man Against Himself, Meninger
Adventures in the Looking Glass, Ratliffe and Hirman
"Focus on Identity," Teacher-made three-minute presentations

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by
1. Results of questionnaires and tests
2. Self-evaluation
3. Written and oral expressions
4. Change in attitudes
5. Results of inquiry and research
6. Interaction in group discussions
7. Involvement in the learning response
8. Response to theme focuses
9. Improvement in reading comprehension
10. Mastery of language skills
11. Personal inventories
12. Contract work

SEARCH FOR PERSONAL VALUES

DESCRIPTION

How can you realistically judge what counts? Is popularity a value that brings you lasting satisfaction? Are good looks as important as a search for knowledge and a desire to be "useful" to the world or the need to be yourself? Is a set of values really worth striving for in the face of odds? Through the reading of Blinn's Brian's Song, Salinger's Catcher in the Rye, Barrett's Lilies of the Field and Toffler's Future Shock, you can evaluate others' experiences in terms of yours and find what counts for you.

OBJECTIVES

The student will

1. Summarize reasons for his choices and the problems of making decisions.
2. Search himself and become more introspective about what is important to him by filling out appropriate questionnaires.
3. Recognize realistically how he spends his time in regard to what he values and does not value.
4. Recognize and relate bias to value-issues and the human condition.
5. Describe how an individual's search for values is affected by a variety of outside influences: physical surroundings, events, family circumstances, and other people.
6. Communicate clearly and in an acceptable form his ideas and feelings about himself and others.
7. Project realistically what he wishes to be five years hence.
8. Define the word values as it relates to him.
9. Analyze what may make an individual "unforgettable."
10. Compare selected values such as courage, honesty, justice, and peace.
11. Recognize and interpret from the writings of Lorraine Hansbury and J. D. Salinger varied reactions in coping with crises.
12. Identify the steps involved in decision-making and how these decisions are governed by personal values.
13. Interpret values on the daily "Focus on Values" and select a passage, quotation, poem, or song from literature to illustrate the particular value to be stressed and to be applied to him.

14. Increase his volume of reading on man and his fate, his reasons, his capabilities and limitations, his values and his dreams.
15. Identify the relevance to current human situations of the conflicts, strengths, and weaknesses of the humans portrayed in scenes from major dramas and films.
16. Compare and contrast the language of dramatic dialogues to note how these characterize and disclose values and motives of characters.
17. Criticize opinions expressed by film characters and describe what causes these people to reject or oppose the values of society.
18. Compare the viewpoints and personal values of Walter in Raisin in the Sun with those of his mother.
19. Analyze the problems that cause a person to come into conflict with his society by analyzing Holden Caulfield's reactions in Catcher in the Rye.
20. Recognize and interpret biases by a discussion on "How do biases, physical environment and circumstances affect the individual's search for values?"

SUGGESTED ACTIVITIES

1. Write a description of yourself as you would like to be five years from now.
2. Think for a few minutes about the word values. Write the thoughts which come to you, including ideas and names of people.
3. Read "My Most Unforgettable Character" in The Reader's Digest. Choose your most unforgettable friend or relative and write a character sketch about him.
4. Define, illustrate, compare, and contrast the following words: courage, honesty, justice, peace.
5. Select one of the characters studied in the basic reading and describe his reactions in the crisis which affected his life.
6. After reading Raisin in the Sun, discuss Lena Younger's reactions to the struggle to build better values for her family.
7. Listen to the "Focus on Values" (daily three-minute examination of a value or quality that is desirable to acquire) and then add each day appropriate quotations, songs, poems, or passages that you think are related to the value that you can use personally.
8. Answer a questionnaireon "Do You Have a Hero?"
9. Write an essay on one of the following topics: The Magic of Attitude, Recognizing Opportunity, Setting Worthy Goals, Using Your Mind, Service and Awards, Conformity/Non-Conformity, Self-management, Personal Growth, Using Time Management, Being a Leader.

10. Use the questionnaires as directed.
11. Complete rank order experience.
12. Make a time diary.
13. Conduct an opinion poll.
14. Do value exercises as directed.
15. Take tests and use self-examination cards as directed.
16. Come to an understanding of the term "success" by tape-recording adults' and young people's answers to the question, "What does success mean to you?" Present the tape to your class and lead a discussion on the results.
17. Increase your variety of interests by organizing a panel discussion on human nature in the unit "In Search of Values" from Adventures in Values and measure the values of yourself and others.
18. Relate materials read with your own values by selecting, according to your own interests, books from the supplementary list.
19. State what causes a person to reject or oppose the values of society.
20. Summarize the viewpoints and the personal values of Walter in Raisin in the Sun.
21. By preparing a critique of the book, tell how Holden Caufield in Catcher in the Rye came in conflict with the values of adult society.
22. Prepare to discuss the following topic: How do biases, physical environment and circumstances affect the individual's search for values? Quote specific examples from assigned reading.
23. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Reading

Catcher in the Rye, Salinger
Raisin in the Sun, Hansberry
Brian's Song, Blinn
Future Shock, Toffler
"Man and His Personal Values," Unit I in Adventures in Values (Harcourt, Brace and World)
"The Search for Values," Part Three in England in Literature, Macbeth Edition (Scott, Foresman)

Supplementary Reading

Novels:
Christy, Marshall
A Lantern in her Hand, Aldrich

Pride and Prejudice, Austen
Half a Sixpence, Wells
Jonathan Livingston Seagull, Bach
Brave New World, Huxley
All the King's Men, Warren
The Homecoming, Hamner
Spencer's Mountain, Hamner
The Poorhouse Fair, Updike
West Side Story, Laurents
The Heart Is a Lonely Hunter, McCullers
A Light in the Forest, Richter
I'm Really Dragged but Nothing Gets Me Down, Hentoff
The Keys of the Kingdom, Cronin
The Lord of the Flies, Golding
Arrowsmith, Lewis
Of Human Bondage, Maugham
The Old Man and the Sea, Hemingway
Shane, Schaefer
The Free Man, Richter
Main Street, Lewis
To Have and to Hold, Johnson
Jane Eyre, Bronte
The Bridge on the River Kwai, Boulle
Lord Jim, Conrad
Escape from Nowhere, Eyerly

Drama:

The Caine Mutiny Court Martial, Wouk
The Death of a Salesman, Miller
A Street-Car Named Desire, Williams

Non-fiction:

Walden, Thoreau
Autobiography, Franklin
Self-Reliance, Emerson
The Peter Prescription, Peter
The Hidden Persuaders, Packard
The Art of Living, Peale

Poetry:

Spoon River Anthology, Masters
Spiritual Sayings of Kahlil Gibran, Ferris, ed.
"Time," Dickinson
"When I Was One and Twenty," Housman

Short Stories:

"The Gift of the Magi," O. Henry
"Quality," Galsworthy
"The Bet," Chekhov
"The Lagoon," Conrad

Biography:

To Sir, with Love, Braithwaite
Black Boy, Wright

Lou Gehrig, Hubber
I Always Wanted to Be Somebody, Gibsen
Albert Schweitzer: Genius in the Jungle, Collomb

Television Play:
Thunder on Sycamore Street, Rose

Audio-Visual Materials

Films:
Phillip and the White Colt
Heroes and Cowards (from Lord Jim)
Authority and Rebellion (from The Caine Mutiny)
Conscience in Conflict (from A Man for All Seasons)
Pride and Principle (from The Bridge on the River Kwai)
The Art of the Impossible
Forgive and Forget

Sound Filmstrips:
Catcher in the Rye
Adolescent Experience: "Developing Values"
"Telling the Truth"
"The Right Thing to Do"

Sound-Slide Programs from The Center for the Humanities, Inc.
Man and His Values: An Inquiry into Good and Evil
Human Values in the Age of Technology
The Pursuit of Happiness: Man's Search for the Good Life
The American Dream: Myth or Reality?

Teacher Resources

Values Clarification: A Handbook of Practical Strategies for Teachers and Students, Simon, Horne, & Kirschenbaum, ed.
Values and Teaching: Working with Values in the Classroom, Roth, Harmon, and Simon, ed.
"Focus on Values" (Three-minute teacher-made presentations)

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Rank order exercises
2. Time diaries
3. Exercises on taking a stand
4. Self-examination cards
5. Opinion polls
6. Exercises on "Who Am I"
7. Observations of change in attitudes
8. Autobiographical questionnaires
9. Mastery of language skills
10. Testing
11. Contract work

SHAKESPEARE: A MAN FOR ALL SEASONS

DESCRIPTION

Even though he lived in the 16th. century, Shakespeare has been called the most modern of playwrights. His understanding of the human condition, his insight into the psychology of personality, his fantastic way with words: these qualities make him the most widely read and produced dramatist in the world. Discover how Shakespeare treats murder, revenge, ambition, love, deceit, tyranny, bravery, humor, and the full gamut of man's nature in such classics as Macbeth, Hamlet, Twelfth Night, and Richard III.

OBJECTIVES

The student will

1. Analyze the timelessness of Shakespeare's themes.
2. Relate the ideas in the plays to contemporary problems.
3. Demonstrate recognition on Shakespeare's profound insight into human psychology.
4. Respond to the problems of the play's characters by injecting himself into the same situations.
5. Identify the components of the drama such as plot, characterization, rising and falling action, and climax.
6. Demonstrate his awareness of Shakespeare as a product of the Renaissance and a chronicler of his times.
7. Identify the tragic flaws in Shakespeare's characters and relate these to present-day prototypes.
8. Examine and paraphrase Shakespeare's language.
9. Learn the characteristics of the Globe Theatre and its place in the life of Shakespeare's London.
10. Analyze the symbolic and poetic devices utilized by Shakespeare.
11. Critically analyze the plays as complete entities.

SUGGESTED ACTIVITIES

1. Compare and/or contrast the two protagonists from any of Shakespeare's plays.
2. Write a critical analysis of the major female character from any play.
3. Design a different climax for a play and share it with the class.
4. Build a replica of the Globe Theatre.

5. Design the costumes for the characters (major ones, perhaps) in a play of your choice.
6. Make a collection of your favorite lines from Shakespeare.
7. Enact a scene from a play. (This may be a soliloquy or in conjunction with other members of the class.)
8. Research and write a paper on one of the theories of authorship of the plays. (Limited to the plays studied for this course.)
9. Make a poster or collage depicting the mood of or scene from a play.
10. Read about Richard III in Daughter of Time and compare with Shakespeare's Richard III; then express your own opinion.
11. Write a character analysis of Hamlet, Macbeth, or Richard III.
12. Examine the role of women in Shakespeare's plays.
13. Compile a list of symbolistic and poetic figures of speech found in the plays.
14. Research the Renaissance and show the interrelationship of art, architecture, music, and drama.
15. Read about life in Shakespeare's London and share your findings with the class.
16. Serve on a panel and participate in a debate about one of the innumerable questions found in the plays.
17. Paint or draw your impression of a character, setting, scene, or mood from any of Shakespeare's plays.
18. Research the role of the actor (no females on stage) in Shakespeare's time.
19. Read one or more of the satirical parodies of the plays suggested in the supplementary reading list and write your own modernized prose version of one of the plays.
20. Listen to one of the operas (Otello, Macbeth, or others) and compare with the original.
21. Compare the comic elements in Shakespeare's plays with today's concept of comedy.
22. Make a study of Shakespeare's use of supernatural elements in his plays.
23. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Reading

Hamlet
Macbeth
Twelfth Night
Richard III

Supplementary Readings

Othello
King Lear
Henry IV, Parts I and II
As You Like It
Much Ado About Nothing
The Merchant of Venice
The Taming of the Shrew
A Midsummer Night's Dream
The Tempest
Selected Plays of Shakespeare, Holzknecht, McClure
Ten Great Plays, Guthrie
A Life of William Shakespeare, Adams, Joseph Q.
How Shakespeare Spent the Day, Brown, I.
Shakespeare in His Time, Brown, I.
The Women in Shakespeare's Life, Brown, I.
Shakespeare, Drinkwater
The Great Shakespeare Forgery, Grebanien
The Shakespeare Claimants, Gibson, H. N.
Was Shakespeare Shakespeare? Martin
Shakespeare, Thy Name Is Marlowe, Williams
Shakespeare: The Man Behind the Name (Oxford Theory),
To Meet Will Shakespeare, Hill
Shakespeare's Wooden O, Hotson
Shakespeare: The Final Plays, Kermode
Shakespeare: The Histories, Knight
William Shakespeare: The Roman Plays, Spencer
William Shakespeare: A Biography, Rowse
Shakespeare's Lives, Schoenbaum
Will Shakespeare and the Globe Theatre, White
Shakespeare's Use of the Supernatural, Gibson, J. P.
Rosencrantz and Guildenstern Are Dead, Stoppard
Shakespeare's Flowers, Kerr
Macbett, Ionesco
Twisted Tales from Shakespeare, Armour
Macbird, Garson
The Daughter of Time, Tey
The Macbeth Murder Mystery, Thurber
Shakespeare's Songs and Poems (McGraw-Hill)

Audio-Visual Resources

Films: Macbeth
"Politics of Power"
"Secretest Man"
"Themes of Macbeth"
Hamlet
"The Age of Elizabeth"
"The Poisoned Kingdom"
"The Readiness Is All"
"What Happens in Hamlet"

Understanding Shakespeare: His Sources
Understanding Shakespeare: His Stagecraft
The Spirit of the Renaissance
Shakespeare, William
Shakespeare: Soul of an Age
Shakespeare's Theater
Shakespeare's World and Shakespeare's Theater

Filmstrips: Multi-Media Shakespeare
Shakespeare's London
Shakespeare's Theater

Records: Macbeth
Hamlet
The Merchant of Venice

Other Resources: Posters, transparencies, and other articles from periodicals.

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. In-class writing activities
2. Written critical analysis
3. Participation in small group discussions
4. Participation in independent research
5. Results of information-gathering
6. Written application of themes, ideas, and principles to subjective scrutiny

STORIES OF THE BIBLE IN DRAMA

DESCRIPTION

The Bible has been a virtual wonderland of stories for literature. In this course the student will consider plays and their Biblical source materials. The plays considered will be Jesus Christ, Superstar; Godspell; and Wakefield Mystery Cycle Plays. While not a religion course, ideas of theology will be openly discussed and considered. The final project will be a group writing of a play based on an Old Testament Bible story.

OBJECTIVES

The student will

1. Reveal how the meanings and emotions of Biblical verse can be heightened and established by music.
2. Communicate clearly and in an acceptable form his ideas and feelings about what he hears and reads.
3. Express his awareness of what religion can do to change an individual or a country; for example, the influence religion has on society.
4. Relate the classical views of religion to contemporary views.
5. Identify how Biblical stories and themes have been communicated in many art forms.
6. Demonstrate his understanding of how an author has adapted source materials by writing his own play based on a Bible story.
7. Read and demonstrate his understanding of Jesus Christ, Superstar; Godspell; and the Wakefield Mystery Cycle Plays.
8. Show his understanding of the concepts of predestination and of the literary devices of fate; anachronism, symbolism, and other such techniques found in Biblical readings.

SUGGESTED ACTIVITIES

1. Discuss the use of predestination in contempoary religious writings and compare this concept with antiquity's use of fate.
2. Discuss the use of anacronisms in Biblical drama; then write your interpretation of one or more examples.

3. Discuss the use of music to create mood and heighten the meaning of Biblical verse.
4. Read the last fourteen days of Christ in any two gospels (from any version of the Bible) and compare and contrast their use of details in representing stories and events.
5. Compare the character of Jesus in Godspell with the Jesus in Jesus Christ, Superstar.
6. Interview informed and uninformed people about Godspell and Jesus Christ, Superstar, asking them to relate their religious and moral feelings toward these works. Report your findings to the class.
7. Write a newspaper article describing the events in the stories of Cain and Abel, Noah's Ark, Solomon and Sheba, Christ's final trial, and/or Ruth.
8. Write an original parable.
9. Dramatize a story of the Bible into a one-act play (small group work).
10. Discuss prevalent ideas of trinity, heaven and hell, the role of Christ, God, and other Biblical concepts commonly of interest to people in general.
11. View slide presentations depicting art works based on the Old and New Testaments.
12. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Readings

Jesus Christ, Superstar
Godspell
Wakefield Mystery Cycle Plays
The Bible (any version)

Audio-Visual Resources

Film
The Heritage of the Bible

Record Albums
Jesus Christ, Superstar
Godspell
Wakefield Mystery Cycle Plays

Slides
Assorted works of art representative of the Old and New Testaments

Other Resources

Teacher's Resource
The Bible as Literature, Capp, ed.

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Testing for factual knowledge
2. Observations of insights into the value of the Bible as literature
3. Exchange of opinions, student with student
4. Written expression
5. Oral expression, primarily the value to the student in his growth and development
6. Results of projects
7. Participation in class and small group activities
8. Demonstrations of the relevancy of Bible themes to contemporary life
9. Improvement in both oral and written expression

WAR AND MORALITY

DESCRIPTION

War is as old as mankind. This course will deal with the question of war and morality. Is there such a thing as a "just" war? Does anyone profit from war? Is amnesty justifiable? This course will deal with the question of whether or not man's feelings about the morality of war are influenced by the society in which he lives.

OBJECTIVES

The student will

1. Read fictional and non-fictional material dealing with various aspects of war.
2. Analyze those justifications for war as presented in the reading.
3. Identify those causes which may be common to the wars studied.
4. Respond to questions concerning the mores of a particular society and how those mores influenced attitudes toward war.
5. Analyze those factors which govern man's behavior in combat situations.
6. Identify psychological and physical factors which govern the behavior of both captor and prisoner in prisoner of war camps.
7. Analyze both the cause for and the results of draft-dodging.
8. Define the concept of amnesty and respond to questions concerning its morality.
9. Write a major paper dealing with one aspect of war and its morality.

SUGGESTED ACTIVITIES

1. Research the President's and Congress' views on the issue of amnesty.
2. Read The Red Badge of Courage and write a paper discussing cowardice vs. bravery as illustrated in the book.
3. Research a war crime and conduct a mock trial.
4. Conduct an interrogation of a prisoner of war.
5. Write an essay based on one of the following ideas:

War is or is not an inevitable product of man's basic nature.
Man does or does not have an obligation to fight in all his country's wars.

6. Do research and compile information on which groups in a society benefit from war.
7. Contrast a society based on a military-industrial complex with a society which is structured on a humanitarian basis.
8. Write a paper dealing with the discrepancies in the treatment received by an average veteran returning to his country and that received by a returning P.O.W.
9. Discuss the material sacrifices made by a young man who defends his country.
10. Research the circumstances surrounding the My-Lai massacre and conduct a mock trial of Lt. Calley.
11. Write a short story involving a young man's decision to become a draft-dodger.
12. Write an essay based on your attitude toward death from your position as a military emissary whose duty it is to inform the family of the death of their son.
13. Compare and contrast Hemingway's view of war as seen in For Whom the Bell Tolls with that of Remarque in All Quiet on The Western Front.
14. Discuss Hemingway's "Nada" concept of man.
15. Select one of the following for small group reading and discussion: Hiroshima by Hersey, On the Beach by Shute, and "There Will Come Soft Rains" by Ray Bradbury.
16. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Texts

Hero/Anti-Hero, McGraw-Hill Book Company, 1973
Afro-American Literature-Fiction, Houghton-Mifflin Company, 1970

Required Reading

The United States in Literature Scott, Foresman, 1973
"The Death of Ball Turret Gunner," Jarrell, Randall
"The Last Flower," Thurber, James
"War," Santayana, James
"McEwen of the Shining Slave Makers," Dreiser, Theodore
The Concerns of Man, War and Peace, McDougal, Littell and Company, 1972
"War Prayer," Twain, Mark, p. 5

"Vigil Strange I Kept on the Field One Night," Whitman, Walt, p. 8
"Babi Yar," Kuznetsor, Anatoly, p. 33
"Birdsong," Anonymous, p. 48
"On a Sunny Evening," Anonymous, p. 49
"Speaking: The Hero," Pollak, Felix, p. 50
"The Fifth Sense," Beer, Patricia, p. 56
"The Man in the Dead Machine," Hall, Donald, p. 58
"Notes Toward a Spring Offensive," Dugan, Alan, p. 60
"To Everything There Is a Season," p. 103
"Dooley Is a Traitor," Michie, James, p. 113
"What Were They Like?," Levertor, Denise, p. 123
Johnny Got His Gun, Trumbo, Dalton
Red Badge of Courage, Crane, Stephen
A Gathering of Poems, Nurnberg, Maxwell, ed.

Audio-Visual Materials

An Occurrence at Owl Creek Bridge
A Short Vision
The Trojan Women

Supplementary Readings

Bridge Over the River Kwai, Fielding, Ian
Fail-Safe, Burdick, Eugene
Andersonville, Kanton, MacKinlay
Bridges at Toko-Ri, Michener, James
All Quiet on the Western Front, Remmarque, Erich M.
The Ambassador, West, Morris
The Caine Mutiny, Wouk, Herman
Year of the Rat, Zarubica, Mladin
Escape, Senje, Sigurd
A Farewell to Arms, Hemingway, Ernest
For Whom the Bell Tolls, Hemingway, Ernest
Day of Infamy, Lord, Walter
Catch-22, Heller, Joseph
Hiroshima, Hersey, John
A Bell for Adams, Hersey, John
Gone With the Wind, Mitchell, Margaret
Exodus, Uris, Leon
Armageddon, Uris, Leon
On the Beach, Shute, Nevil
Spirit Lake, Kantor, MacKinlay
Mila 18, Uris, Leon
War and Peace, Tolstoy, Leo
A Stillness at Appomatox, Catton, Bruce
Mash, Hooker

The Moon Is Down, Steinbeck, John
First Papers, Hobson, Laura Z.
Shooting Script, Lyall, Gaira
Generation of Victors, Hirschfield, B.
Alas, Babylon, Franck, Pat
The Unknown Soldier and His Wife, Ustinov
No Time For Sergeants, Hyman, Mac
Arms and the Man, Shaw, George B.
"Horseman In the Sky," Bierce, Ambrose
"Old Man At the Bridge," Hemingway, Ernest

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Particapation in class discussion such as in analyzing reading material.
2. Contributions to small group activities such as panel discussions and mock trials.
3. Effective written expression in the form of short story and essay writing.
4. Completion of reading assignments, such as a novel on the subject of war.
5. Completion of researched paper on assigned topic such as in the area of war and combat, war crimes, prisoner of war camps.

WHAT IF?--SCIENCE FICTION

DESCRIPTION

Using a collection of short stories and a number of novels, the student will explore the futures that the writers of science fiction have predicted. The course will investigate how past predictions have matched the world we live in today. Science fiction deals with how mankind will live with the science, inventions, society, morals, and discoveries of 20, 50, or even 1000 years from now. This course will cover much of the best writing on these subjects.

OBJECTIVES

The student will

1. Describe and explain the different types of science fiction.
2. Describe and explain the traditional themes in science fiction.
3. Become familiar with many of the leading writers of science fiction.
4. Discuss specifically the implications of science on how we live in the future.
5. Read science fiction for enjoyment and also as serious literature.

SUGGESTED ACTIVITIES

1. Participate in a class discussion on each story read from the classroom text.
2. Choose a theme in science fiction and write a short paper on the implications of that theme.
3. Select a time period described in a short story or a novel and describe in a short paper how day-to-day life would be in that period.
4. Report orally or in writing on how the predictions of past writers such as Verne or Orwell have come true, and to what extent.
5. Imagine something new which would bring about a change in our society, morals, science, or some other aspect of our life. In an original short story or in a short paper, portray the changes your invention would bring about.
6. In a group project presented to the class, discuss what the first validated contact between aliens and earth men would be like. Discuss where, when, and how the meeting would take place and what would happen as a result. Also, discuss what would happen to the earth afterwards.

7. Compare or contrast two stories from a section of the class-room library of short stories; reveal how each story deals with the theme of that section.
8. Prepare an oral report on one of the books selected from the supplemental list.
9. Invent an alien planet, race, or culture. In a short paper or oral report, present a specific description of what you have invented.
10. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Text

Science Fiction--Patterns in Literary Art, Kelley, ed.

Supplementary Reading

Dune, Herbert
Whipping Star, Herbert
Destination Void, Herbert
Eyes of Heisenberg, Herbert
Santaroga Barrier, Herbert
The Green Brain, Herbert
Chariots of the Gods, Von Deniken
Between Planets, Heinlein
Citizen of the Galaxy, Heinlein
Door into Summer, Heinlein
Double Star, Heinlein
Farmer in the Sky, Heinlein
Have Space Suit, Will Travel, Heinlein
The Moon Is a Harsh Mistress, Heinlein
Orphans of the Sky, Heinlein
Pokadyne of Mars, Heinlein
Red Planet, Heinlein
Rolling Stones, Heinlein
The Star Beast, Heinlein
Starman Jones, Heinlein
Stranger in a Strange Land, Heinlein
Time for the Stars, Heinlein
Tunnel in the Sky, Heinlein
Farenheit 451, Bradbury
Martian Chronicles, Bradbury
Something Wicked This Way Comes, Bradbury
Journey to the Center of the Earth, Verne
Mysterious Island, Verne
Twenty Thousand Leagues Under the Sea, Verne

Master of the World, Verne
I Sing the Body Electric, Bradbury
Deep Range, Clarke
Dolphin Island, Clarke
A Fall of Moondust, Clarke
Islands in the Sky, Clarke
Childhood's End, Clarke
City and the Stars, Clarke
Earthlight, Clarke
Nine Billion Names of God, Clarke
Wind from the Sun, Clarke
Operation Chaos, Anderson
The High Crusade, Anderson
Vault of the Ages, Anderson
Starfox, Anderson
Tau Zero, Anderson
Hrolf Krakis' Saga, Anderson
Dancer from Atlantis, Anderson
Star Treasure, Laumer
Glory Game, Laumer

Supplementary reading will be drawn from the above as well as from assorted titles by Lundwall, Norton, Telazny, Dick, Asimov, Orwell, Tolkein, Lewis, Vonnegut, Melaffrey, Delaney, Henderson, Bradley, Van Vogt, and Christopher.

Audio-Visual Materials

Film: Future Shock

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Written reports on reading in novels and short stories.
2. Objective quizzes on material presented in class by the instructor.
3. Records kept by the student on the amount of his reading in the supplemental material.
4. Essay tests on text materials dealing with such topics as "Man in the Future," "Predictions That Came True," "Science of Tomorrow."
5. Class discussion and oral reports on reactions and views of the students to text material and supplemental reading.
6. Short reaction papers and/or essays which deal with ideas found in stories from the text or in supplemental reading.

WHAT'S SO FUNNY?

DESCRIPTION

Although humor appeals to all persons, everyone isn't amused by the same thing. This course, through a look at the many faces of comedy, will help you to understand the ingredients of humor and the significance of the comic tradition. In addition to the basic text, The Comic Spirit in America, you will study the English comedy "She Stoops to Conquer" by Goldsmith, and miscellaneous selections by humorists such as Thurber and Mark Twain, as well as Mad magazine, comedy albums, TV comedians, and comic strips.

OBJECTIVES

The student will

1. Distinguish between the different types of humor, including the following:
   a. Satire (burlesque, hyperbole, caricature)
   b. Irony
   c. Parody
   d. Boner (malapropism, spoonerism)
   e. Pun
   f. Double entendre.
2. Demonstrate an understanding of the different purposes of humor such as to relieve tension, to teach a lesson, to preach a moral, to criticize, to give pleasure.
3. Develop his sense of humor through a study of what makes people laugh.
4. Show that he recognizes that much humor depends on a highly literate background of reading and experience and is therefore not "stupid" or shallow.
5. Reveal that he is able to laugh at his own mistakes rather than to become hurt or hostile.
6. Demonstrate an awareness that humor may differ from culture to culture and from generation to generation.
7. Manifest the various ways that language may be manipulated to achieve humor.
8. Show discernment about when he should or should not laugh.

SUGGESTED ACTIVITIES

1. Write a parody of a well-known story or poem.

2. Write a satire, in the style of Art Buchwald, about some current situation or issue.
3. Write a limerick, observing standard limerick form:
   a. 5 lines
   b. a-a-b-b-a rhyme scheme
   c. 3 stresses in lines 1, 2, 5
   d. 2 stresses in lines 3, 4
4. Write a humorous or embarrassing incident, preferably from your personal experience. Record it on tape in the style of Bill Cosby.
5. Listen to a comedy album and point out the various types of humor employed.
6. Watch a TV comedy show and make note of the various types of humor employed.
7. Compile your personal scrap book of jokes, cartoons, and funny stories.
8. Create a bulletin board of humorous items.
9. Conduct a survey about what makes people laugh.
   a. Write and distribute a questionnaire; compile and present the results.
   b. Tell the same joke to several different types of people. Record their reactions for class discussion.
   c. Tell the same joke but use a different delivery each time. Discuss the importance of effective delivery, including body language.
10. Draw a comic strip on school life or on another timely subject.
11. Draw a political cartoon.
12. Prepare in a small group a ten- or fifteen-minute script in the style of "Laugh-In" or "Hee-Haw." Produce it for the class and/or video-tape it.
13. Write a 500-word report on the humorist or comedian of your choice, researched in three different sources.
14. Examine Mad magazine to show the use of satire.
15. Look for evidence of satire in comic strips such as "Li'l Abner" and "Pogo."
16. Write humorous captions for pictures found in magazines or in newspapers or for snap-shots.
17. Choose a short scene from "She Stoops to Conquer" and, together with other students, act it out before the class.
18. Supply punctuation and capitalization to a Don Marquis poem such as "pete the parrot and shakespeare," in The Comic Tradition in America.
19. Complete Learning Activity Packets as directed to improve your use of language in your writing.

RESOURCES AND MATERIALS

Basic Readings

The Comic Spirit in America, Massey, ed.
"She Stoops to Conquer," Goldsmith
The Complete Short Stories of Mark Twain
English Everywhere, pp. 130-149 (Globe Book Co., 1971)

Supplementary Readings

The United States in Literature (Scott Foresman, 1973)
from Babbitt, Lewis, p. 66A
"The Joker's Greatest Triumph," Barthelme, p. 91M
"The Celebrated Jumping Frog of Calaveras County," Twain, p. 222C
"The Private History of a Campaign that Failed," Twain, p. 228C
"The Feminine Mistaque," Buchwald, p. 113M
Accent: USA (Scott Foresman, 1965)
"Look What You Did, Christopher!" Nash, p. 68
American Literature (Houghton Mifflin, 1965)
"Kindly Unhitch That Star, Buddy," Nash, p. 668
"Kind of an Ode to Duty," Nash, p. 669
"Poor Timing," McGinley, p. 671
"The Objection to Being Stepped On," Frost, p. 693
"The Great French Duel, "Twain, p. 505
"A Benchley Sampler," Benchley, p. 711
"The Secret Life of Walter Mitty," Thurber, p. 631
Adventures for Americans (Harcourt, Brace & World, 1969)
"Everything Happened to Sam," Twain, p. 474
"Jim Wolf and the Cats," Twain, p. 479
"Sam Squares His Long Account with His Boss," Twain, p. 482
"The Night the Ghost Got In," Thurber, p. 33
England in Literature (Scott Foresman, 1973)
from Don Juan, Byron, p. 357
"Dissection of a Beau's Head," Addison, p. 289
Responding Five (Ginn, 1973)
"The Raven," from Mad magazine, p. 180
"warty bliggens, the toad," Marquis, p. 155
"On the Vanity of Earthly Greatness," Guiterman, p. 157
"To Vanity," Turner, p. 158
"Letter to the Earth," Twain, p. 159
"The Greatest Man in the World," Thurber, p. 73
"How Un-American Can You Get?" Buchwald, p. 32
"Love Is a Fallacy," Shulman, p. 170
Mad Magazine
The Reader's Digest
Out on a Limerick, Cerf

Mark Twain Tonight
Cheaper by the Dozen, Gilbreth and Carey
It All Started with Columbus, Armour
The Mouse That Roared, Wibberley
Comic Strips

Audio-Visual Materials

University Days, Record
The Thurber Carnival, Record
Various comedy albums
The American Humorists, Sound Filmstrip, Guidance Associates

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Objective quizzes on factual material
2. Essay tests for analysis, interpretation, comparison/contrast
3. Written and oral expression
4. Results of information-gathering
5. Responses to directions, as in the writing of a limerick
6. Interaction in group projects and discussions
7. Improvement toward mastery of language skills as evidenced in written assignments.

SPEED READING

DESCRIPTION

The measurement of an efficient reader is not how many words he can recognize per minute; it is his ability to comprehend rapidly and to retain concepts. Reading is 95 percent a thinking process. Each student in completing this course will be able to attain skills for rapid comprehension in reading that will apply to all areas of communication, to adjust his rate of reading to the type of material read, and to unlock the meanings of words through the use of context clues, structural analysis, and phonetic analysis.

OBJECTIVES

The student will

1. Determine his own level of reading efficiency.
2. Identify personal study needs.
3. Set purposes for reading.
4. Determine the type of reading and the level of comprehension to satisfy his purposes for reading.
5. Adjust reading rate according to the nature of the material.
6. Develop a wider eye span.
7. Develop an efficient eye movement pattern.
8. Interpret the meanings of unfamiliar words in context.
9. Identify and use critical reading-thinking skills.
10. Develop a mental filing system for storing and retrieving words.
11. Study new words by using the process of analyzing and synthesizing.
12. Discriminate between sounds.
13. Develop confidence in his ability to continue improving his own reading efficiency.

SUGGESTED ACTIVITIES

1. Take self-administered pre-inventories of your level of reading efficiency.
2. Keep a daily log of your progress.
3. Participate in Directed Reading-Thinking Activities.
4. Use the questioning technique in reading newspaper articles.

5. Read selections with far-point and near-point pacing devices.
6. Use skim-type, scan-type, or study-type reading to identify information that satisfies your purpose questions.
7. Use the SQ_3R method in studying a chapter from a textbook.
8. Give examples of how the use of reading-thinking skills can make our day-to-day living easier.
9. Collect interesting, unfamiliar, or unusual words found in books, newspapers, and other media.
10. Research the origin of your name.
11. Take self-administered post-inventories of your level of reading achievement.

RESOURCES AND MATERIALS

Reading Programs

Rapid Reading Through Effective Communication, Stauffer
Optimum Reading Achievement, Power
The Thinking Box Skills Development Program, Ruths & Wassermann

Reading Materials

Developing Your Vocabulary, Witty and Grotberg
How to Develop a College-Level Vocabulary, Sack & Yourman

Audio-Visual Resources

Perceptoscopic Films:
Advanced Reading Program
Word Power Development Program

STRATEGIES FOR EVALUATION

Degree of fulfillment of course objectives to be determined by

1. Weekly student-teacher conferences
2. Check of reading exercises which require application of skills
3. Observation of class participation
4. Daily check of individual student folders

SUGGESTED APPROACH TO INDIVIDUALIZED READING AND INDEPENDENT STUDY

Because of the unstructured, individualized nature of both programs in which students will be allowed freedom of choice in subject content and use of time, it will be necessary for the student to maintain his own record of achievement and progress. Frequent and close supervision by the teacher will be required in both instances to provide guidance for the student.

Those students involved in the individualized reading program will keep a log of their reading with comments on each selection (book, magazine article, short story, and/or other reading). These written remarks should convey the student's opinion of the work, the value of the work, and the major theme of the work. Methods of evaluation (and perhaps some nature of contractual agreement) will be arrived at jointly by the student and the teacher. Through this means, it is expected that students will develop a stronger sense of responsibility and pride in their work.

Those students involved in the independent study program will be required to seek the advice of the supervising teacher when embarking on any project. The teacher will be apprised of the nature of the independent work the student plans to pursue and he will maintain a record of progress for his advisor. Some written work will be required as well as oral conferences with the teacher. A contractual device will be utilized for evaluation purposes.

The diverse nature of both programs will necessitate that objectives and suggested activities be arrived at on an individual basis. These objectives and activities will be the principal parts of the student's contract with the supervising teacher.